

# THE LITERARY GAZETTE;

AND

## Journal of Belles Lettres, Arts, Sciences, &c.

No. 1020.

LONDON, SATURDAY, AUGUST 6, 1836.

PRICE 8d.  
Stamped Edition, 1s.

### REVIEW OF NEW BOOKS.

*The Works of William Cowper, Esq.; comprising his Poems, Correspondence; and Translations: with a Life of the Author,* by the Editor, Robert Southey, Esq. LL.D. &c. First 4 vols. 18mo. London, 1836. Baldwin and Cradock.

FOUR volumes of this splendid edition are now before us; an edition which unites every literary requisite and luxury; an edition to which we would point a stranger's attention as a very triumph of the press. Cowper's Life is in itself a matter of deepest interest in the investigation: on how many mental problems does it turn — what important questions does it originate — and how intense is its appeal to human sympathies! There is something about Cowper that always reminds us of Goldsmith. They have both the same simplicity, the same pathos, the same turn for humour; but in Cowper the imagination was of a loftier and more fearful order. The star ascends the firmament; but the higher it ascends the deeper is the shadow around. Of all our faculties, the imagination partakes the most of its native heaven; to it we owe all that man hath wrought most wondrous and beautiful upon the mastered earth: but it would seem as if its possessors must pay some vast penalty for its possession. There is a fatal necessity that they must first

"Learn in suffering what they teach in song."

Few poets have given more pleasure than Cowper. Our fireside, our woodland walk, are attended by quotations from favourite passages. How many of our inmost and cherished thoughts has he clothed with expression!

"New as if brought from other spheres,  
Yet welcome as if loved for years."

How glorious would seem the atmosphere of such a mind, blessing and creative, and

"Heritor of lasting gratitude;"

and yet how pitiable, how humiliating was its reality! We confess that there are times when we cannot bear to read Cowper's letters. We see him prematurely old — neglected — disappointed — utterly dependent on chance friends, but clinging to them with an affection revealing all the depths of his loving disposition, bowed to the very dust with the most awful affliction that can subdue our nature; and are forced to admit that, delightful as his genius has been to others, to himself it was "a gift of curses:" and, though

"Bearing many shapes, and taking many names,"

such has genius ever been to its possessor. Southey has written this Life with his usual clear and brilliant style, whose evolutions have the blended spirit and regularity of military movements. With him, too, industry is a passion; he collects, compares, and works out his infinite vein of knowledge with a love, delighting in his labour. The only thing wanting will be supplied by the full heart of many a reader — we mean a certain tender sympathy with the object of his biography. There is a something of unconscious coldness — we had almost said a hardness, in Southey's mind. He has long left his early enthusiasm behind — he has long held the path on which it led to be

erroneous; hence he regards it with suspicious eyes, and represses all that is likely to carry him away. He sails on no sea to which he cannot say, "thus far, and no further." He takes, as it were, refuge in his prejudices; they are to him strongholds of right. Is it not, however, carrying them a little too far, when he calls Voltaire only "the apostle of licentiousness and impiety?" A more correct judgment, we think, might be pronounced on the author of "Nanine," one of the sweetest and most touching pictures of natural and touching affection; and of the enlightened and benevolent defender of the Calas family. A liberal, yet judicious, life of Voltaire, discriminating between himself and his circumstances, the times he had to combat, and the principles he at all events first placed in the sunshine, is a desideratum in our English literature. But to return to our subject. It has been truly said, that Cowper was fortunate in friend rising up after friend during the season of his affliction. We gladly admit the kindness of all; but we doubt the judgment of some. We have not space to go into the question of the religious influences by which he was surrounded. We firmly believe their effects to have been most unfortunate. The public is well acquainted with Mr. Newton's letter, deprecating the harmless relaxation of Cowper's intercourse with Lady Hesketh. Though answered with spirit and resistance at the time, and "the strong sense of conscious innocence," how often must the contents of that letter have recurred to his darker hours! If ever fiend took the disguise of an angel to work out human misery, it is the spirit of fanaticism assuming the semblance of religion. These hair-breadth scruples, these doubts, these self-denials, how utterly incompatible they are with the joyous loveliness of this breathing world, and the warm human heart which beats in such quick time to the beautiful. Another of Cowper's friends, who must have fretted and fevered his sensitive and shrinking nature, was Hayley. Officious, like all small minds, his idea of friendship was in the perpetually recurring question,

"Say, shall my little bark attendant sail,  
Share in the triumph and partake the gale?"

His character is singularly developed in a strange scheme for the restoration of Cowper's peace of mind, which we the more readily quote, as Lord Kenyon's letter is now published for the first time.

"A whimsical notion now darted (like the sonnet) into Hayley's head; but if he was shot on his pillow, it must have been at a very early hour, for off he set to Chichester, to communicate it to his friend Guy, a medical practitioner in that city; and he arrived there before Guy was up. 'He had recently received,' he says, 'from Cowper, a few of the most gloomy and pathetic lines that ever flowed from the pen of depression;' and Guy gave him great pleasure by saying he thought his idea might produce a striking effect on the mind of their dejected friend. The result of this 'idea' Hayley has thus related in his Life of Cowper: — 'A depression of spirits, which suspended the studies of a writer so eminently

endeared to the public, was considered by men of piety and learning as a national misfortune; and several individuals of this description, though personally unknown to Cowper, wrote to him, in the benevolent hope that expressions of friendly praise, from persons who could be influenced only by the most laudable motives in bestowing it, might reanimate the dejected spirit of a poet not sufficiently conscious of the public service that his writings had rendered to his country, and of that universal esteem which they had so deservedly secured to their author. I cannot think myself authorised to mention the names of all who did honour to Cowper, and to themselves, on this occasion; but I trust the Bishop of Landaff will forgive me, if my sentiments of personal regard towards him induce me to take an affectionate liberty with his name, and to gratify myself by recording, in these pages, a very pleasing example of his liberal attention to the interests of humanity. He endeavoured evangelically to cheer and invigorate the mind of Cowper; but the depression of that mind was the effect of bodily disorder, so obstinate, that it received not the slightest relief from what, in a season of corporeal health, would have afforded the most animated gratification to this interesting invalid. The pressure of his malady had now made him utterly deaf to the most honourable praise.' In this account, Hayley has taken no merit to himself for the curious plan which he had brought to bear. His part in it is explained by the two following letters from Lord Thurlow to Lord Kenyon; they are characteristic of their writer, and of that kindness which his rough exterior concealed from those only who did not know him well.

'Dulwich, Nov. 27, 1797.

'My dear Lord, — I have been pressed by one mad poet to ask of you, for another, a favour which savours of the malady of both. I have waited for an opportunity of doing it verbally; but this gout at this time of the year makes it uncertain when I can see you. Cowper's distemper persuades him that he is unmeritable and unacceptable to God. This persuasion, Hayley thinks, might be refuted by the testimony of pious men to the service which his works have done to religion and morals. He has therefore set on foot a canvass, by the favour of Mr. George Rose, to obtain the *testimonia insignium virorum* to these services; by which means he very reasonably hopes to obtain the signatures of the king, the bishops, the judges, and other great and religious men who may happen to be found within the same vortex; but he doubts whether one of the chiefs is exactly within the range of that impulse, and, knowing your goodness to me, he has urged me to prefer his request. In charity to him I have consented; and if you think it an act of real charity to the other, I know you will do it. Cowper's worth and talents I was formerly well acquainted with. The latter are still better known to the world by his writings; which are certainly filled with animated and impressive pictures of religion and virtue, and deserve every testimonial of his having done them essential service. *Laudari a laudatis viris* must give him pleasure, if his disease will admit of it:

and if the effect of it in removing the malady may be doubted, the experiment seems harmless, at least, and charitable. Yours, &c. T.'

"It seems that Lord Kenyon thought Thurlow would best know how his old friend should be addressed upon so extraordinary an occasion; and accordingly the good-natured ex-chancellor drew up for the lord chief justice a form of these testimonials which were to accredit a man to himself.

'My dear Lord,—If I find myself at a loss to write about nothing, you, whose mind is much more seriously employed, are scarcely better off. It occurs to me, that the young and active imaginations of Lloyd or George would outstrip us both: but, to give an outline of the sort of letter which I suppose to be required, I have sketched the following:—

'Sir,—If I must confess that this step is unusual, I must lament that the occasion is no less so. When inferior talents are so often misused to excite light and petulant thoughts upon subjects the most sacred, superior talents employed to excite a due reverence for them naturally engage the gratitude of those who partake of the same zeal. Your animated and impressive expressions of piety have fairly earned the applause of the good, by serving effectually the cause of religion. If it be thought too presuming in a creature to claim merit with his Creator, the humblest mind may hope that his dutiful endeavours will be accepted there. The tribute of my attestation, though not flattering to the poet, may yet gratify the Christian, by the assurance that he has been successful in the service of our God. This is my motive; which probably will reconcile, to a mind so candid as yours, the occasion I have taken to avow the esteem with which I have the honour to be, sir, your respectful friend, and most obedient servant,

'KENYON.'

'The object of the letter proposed, as I collect from Hayley, is to persuade him that he is not rejected. The blunt assurance of this from a stranger, *apropos* to nothing, must revolt him, if he is not too far gone to be moved by any thing; but insinuated, upon an occasion smoothed over for the purpose, it may perhaps be swallowed. Some care, at the same time, is due to the appearance which such a letter may have; for though I hope his friends are too discreet to let it be seen by others, yet such an accident is worth looking to. Yours, &c.—T.'

Gratified vanity was the element of Hayley's own existence; and it is curious to note how fond we are of applying our own remedies to a friend's case. In the second volume there is a brilliant and rapid sketch of the progress of English verse. We cannot debar ourselves the pleasure of one or two quotations.

"But the poetry of every nation (more than any other branch of its literature) is coloured by the national character, as the wine of different soils has its raciness. That of the Italians, in that age, was graceful, delicate, fanciful, sometimes imaginative and sublime. With the Spaniards it was stately, solemn, and fantastic, often more full of sound than meaning, yet frequently, both in its grave and in its humorous strains, worthy of a noble people. With the French it was extravagant and empty; and, in the worst acceptance of the word, licentious, beyond that of any other nation, except, at one time, the Italians; but in Italy the abomination was checked, while in France it continued in full vogue from generation to generation, till it produced a corruption and dissoluteness of manners, of which, happily for

human nature, no other example has been known in the civilised world. In Holland, it seemed consecrated to patriotism and the household gods: the Dutch may be proud of their poets with as good cause as of their painters, their scholars, their seamen, their struggle against the Spaniards, and their country,—in which art has achieved greater triumphs, and well-directed industry has produced more general comfort, than in any other part of Christendom.

"England, I believe, is the only country in which any general collection of its poets has been attempted. The first was brought forward by a noted bookseller, named John Bell, to whom the artists of that time were beholden for some opportunities of making themselves known, and of whom, more than of any other publisher, it may be said that he introduced a taste for fine printing. He, in the year 1777, announced an edition of the Poets of Great Britain, complete, from Chaucer to Churchill. The more respectable of the London booksellers, regarding this as an invasion of what they called their literary property (as by the custom of the trade it was considered to be), resolved upon publishing a rival edition, which should have the advantages of an ostensible and competent editor, of a more correct text, and of including several authors whose works, being still copyright by law, could not be printed unless with the consent of those publishers in whom that right was vested. Dr. Johnson, as holding deservedly the highest rank among his contemporaries, was the person whom they solicited to undertake the task, and to write the lives of the poets. And they also, like Bell, proposed to commence with Chaucer, and include all the English poets down to their own time. The selection, however, was made, not by the editor, but by the booksellers; and they were directed in it by no other criterion than that of public opinion, as evinced in the demand for certain books; the poet whose works were not called for was dead to them. Departing, therefore, on that consideration, from their first intention, instead of commencing their collection with Chaucer, they began with Cowley. Bell's comprised only three earlier writers, Chaucer, Spenser, and Donne; and it is not to the honour of our country, that his collection, which was a mere bookseller's affair, and on which no care or attention was bestowed, should still contain the only convenient and most complete edition of the works of the great father of English poetry.

"The perusal of Johnson's *Lives* left an uncomfortable impression upon Cowper. 'It is a melancholy observation,' he says, 'which it is impossible not to make, after having run through this series, that where there were such shining talents, there should be so little virtue. These luminaries of our country seem to have been kindled into a brighter blaze than others, only that their spots might be more noticed:—so much can nature do for our intellectual part, and so little for our moral! I know not but one might search these volumes with a candle, as the prophet says, to find a man, and not find one, unless, perhaps, Arbutnot were he.....

In all the number I observe but one man (a poet of no great fame, of whom I did not know that he existed till I found him there) whose mind seems to have had the slightest tincture of religion; and he was hardly in his senses. His name was Collins. He sunk into a state of melancholy, and died young. Not long before his death, he was found at his lodgings in Islington by his biographer, with the New Testament in his hand. He said to

Johnson, 'I have but one book; but it is the best.' Of him, therefore, there are some hopes. But from the lives of all the rest there is but one inference to be drawn,—that poets are a worthless wicked set of people.' The opinion thus severely expressed was as inconsiderately formed as it was uncharitable. In proof of it he alleged that Dryden was a sycophant to the public taste, sinning against his feelings, lewd in his writings, though chaste in his conversation; that Pope was vain and petulant, painfully sensible of censure, and yet restless in provocation; that Addison stooped to mean artifices in hopes of injuring the reputation of his friend; and that Savage was a profligate scoundrel. Now, it is true that nothing is known of Savage but what is bad; and yet he who was remembered with so much affection by so good a man as Johnson, could not have been without some redeeming qualities. And if Cowper had not been under the immediate influence of dark and morbid views, he would have called to mind that there is nothing injurious to morality in any of Dryden's living works (his comedies have happily been long defunct); that Pope was intentionally, as well as professedly, a moral poet; and that Addison might be truly said to have left 'no line, which, dying, he could wish to blot!' They had their failings, as all men have; but those failings are more conspicuous in their biography than they were in their lives; the general tenour of which, if not blameless, (of whom can that be said?) deserved and obtained, in a high degree, the esteem and respect of those to whom they were best known. But what he thus said was an effusion of spleenetic feeling in some gloomy hour, not the result of reflection, nor in accord with his disposition. He did not call to mind how many of those writers, whose lives Johnson has recorded, were men of irreproachable conversation, who departed in the faith and fear of the Lord; and he himself has said, not less piously than charitably, 'that the mercy which can forgive iniquity, will never be severe to mark our frailties.' That he should never before have heard of Collins, shews how little Collins had been heard of in his life-time; and that Cowper, in his knowledge of contemporary literature, was now awakening, as it were, from a sleep of twenty years. In the course of those years Collins's Odes, which were utterly neglected on their first appearance, had obtained their due estimation. It will never be forgotten in the history of English poetry, that, with a generous and a just, though impatient sense of indignation, Collins, as soon as his means enabled him, repaid the publisher the price which he had received for their copyright, indemnified him for his loss in the adventure, and committed the remainder, which was by far the greater part of the impression, to the flames. But it should also be remembered, that, in the course of one generation, these poems, without any adventitious aid to bring them into notice, were acknowledged to be the best of their kind in the language. Silently and imperceptibly they had risen by their own buoyancy; and their power was felt by every reader who had any true poetic feeling."

We must now turn to the delicious illustrations, so full of beauty, character, and poetry. What a reality they give to the scenes! take the Wilderness at Weston, Cowper's own residence at Olney, the charming portrait of Mrs. Unwin, the Spinnie, the Chestnut Avenue: how completely has the artist made them parts of our memory! Mr. Harvey deserves the greatest credit not only for the pictorial skill, but the poetical feeling with which he has

embodied the various scenes. What little gems, too, are the woodcuts! a perfect picture-gallery for Titania—a fairy-bet won from Oberon, as the caliph staked his hall of paintings against Zobeide. There is the Fountain, the Village of Hertford, Cowper's Monument; the most delicately finished things imaginable. But we can only repeat what we said at the commencement, that these volumes are a triumph of literature and art.

*An Essay on the Hieroglyphics of the Egyptians.*  
By John Williams. Pp. 94. Plates. London, 1836.

THIS is an attempt made by the author to extend the knowledge which has been obtained of the ancient hieroglyphics. The subject is in its nature exceedingly difficult; and nothing but the extreme curiosity of the learned to get a glimpse of the boasted wisdom of the Egyptians would have stimulated to so much exertion as has been used with so scanty return.

The sources of information from which it has been attempted to decipher the hieroglyphics are exceedingly limited. We have the trilingual stone of Rosetta, now in the British Museum, worth all the rest put together. On it, as almost every reader knows, is an inscription in Greek, which is easily enough made out, and the last line of which states that the inscription was ordered to be engraved on stone in Greek, in the sacred characters, and in the characters then usual in the country. It was hence inferred, that the hieroglyphic inscription on this stone, and the inscription on the enchorial characters, were to the same effect as the Greek. With such aid, the learned set themselves to seek out the characters in the hieroglyphics, and the enchorial, corresponding to the names of frequent occurrence in the inscription, such as Ptolemaios; and in so doing, have not been altogether without success, as the same characters have been discovered in other two inscriptions, the hieroglyphic enchorial, in all probability, standing for the name of that king.

Amongst the other helps to decipher the hieroglyphics, are some inscriptions which have been discovered in the island of Philæ, in the Greek character, stating the temples to have been erected by Ptolemy and Cleopatra. On the same temples were hieroglyphics, exactly the same as those which were supposed in the Rosetta stone to be the names of Ptolemaios; which tends to confirm the accuracy of the results previously obtained. The characters for Cleopatra are also supposed to have been here discovered.

In other parts of Egypt are some Greek inscriptions on stones, which also have hieroglyphics, and both are supposed to denote the same thing; but as yet the knowledge of the hieroglyphics is too limited to enable us to rank this as much better than conjecture.

A small bit of papyrus, with enchorial or Coptic characters upon it, which is now in the British Museum, was translated by the late Dr. Young. Some years after, the same inscription, in enchorial characters, with a Greek translation annexed to it, was discovered. The Greek fully bore out the learned translator, and justified the favourable opinion entertained of his accuracy and acuteness.

The preceding, we believe, comprehends very nearly all the means as yet placed in the power of the learned to help them to decipher the hieroglyphics.

The number of hieroglyphic characters is not

very accurately made out, as some authors say there are about three hundred, whilst others say one thousand. This much, however, is certain, that hardly any new inscription is brought to Europe in which some hieroglyphic characters, hitherto unknown, are not discovered.

It is abundantly certain, from the great number of characters, that although some of them may be letters of an alphabet, the greater part cannot be so. The difficulty is prodigiously increased by the circumstance, that the Coptic language, of which the hieroglyphics are supposed to be a translation, is itself almost totally lost, and there are no means of obtaining a knowledge of it. The only books which remain, are all of a later date by several centuries, than the Rosetta inscription, and consist of only fragments of a translation of the Bible, and a few legends of saints. From such imperfect remains, it would be impossible to make out a language; and how much of what little can be made out, may have been in use four hundred years before we have no means of ascertaining. Hence, the fact is, that although in the Rosetta stone, the characters, both enchorial and hieroglyphic, which denote Ptolemy, are probably made out; as to the rest of the inscription, the enchorial and hieroglyphic are alike unknown, for not one line, either of the one or of the other, has any one been able to translate or explain, except by a reference to the Greek.

Assuming that in many instances, if not in all, the hieroglyphics are a translation into the sacred characters of the language of the country of Egypt, it becomes an important matter to ascertain what that language was in the early ages, when most of the hieroglyphics were formed.

This Mr. Williams endeavours to do, and in this consists the distinguishing feature of his system.

He reasons very justly, that it would be absurd to imagine that the Coptic of 1000 years before Christ, was the same as the Coptic of which we now have a few fragments, not older than the fourth century of the Christian era. Languages in all countries are constantly changing, until they are, in some degree, rendered stationary by some standard authors, like those of the Augustan age of Rome, or our English translation of the Bible, and the works of Shakespeare. He endeavours to seek for the early Coptic in the four languages—all of one family and closely allied—the Hebrew, Arabic, the Chaldee, and Ethiopic, or Gees.

All these bear as close affinity as the Italian, Spanish, and Portuguese do to each other. He supposes them to be derived from one early language, in the same manner as the three European languages are from the Latin.

That the Hebrew of the Old Testament, the language which was spoken by the Jews until the Babylonish captivity, was the language of Egypt, which the Israelites acquired during their long residence in that country, is highly probable. Jacob and his descendants were only seventy in number when they went down into Egypt, and, therefore, so few, mixed with a numerous population, would soon lose their own language and acquire that of the country. This is confirmed by universal experience.

When the great body of the Jewish people were carried away to Babylon, in seventy years they lost the original Hebrew, and it was never spoken in Canaan afterwards.

Mr. Williams refers to a modern instance in his own neighbourhood, Spitalfields. Sixty years ago French was the language of the

Hugonots who settled there; now there are scarcely any in the parish who speak it.

Having shewn that Hebrew was, in all probability, the early language of Egypt, Mr. Williams endeavours to seek in that language, and the kindred languages already noticed, the words of which the hieroglyphics are supposed to be a translation; and applies the rules devised by Dr. Young, Champollion, and others, to the explanation of many inscriptions, with considerable ingenuity.

The Egyptians, it is well known, sometimes used the figure of an animal or some other object to denote the letter which was the first letter of the name of that animal or object; and Mr. Williams thinks that sometimes whole syllables and words were expressed in the same way. He gives an explanation in English of his meaning. Supposing we wished to write the English word *apply*, after the manner of the hieroglyphics, we should use the figures of an apple and of an eye: the two together, apple-eye, would be very nearly the sound.

Sometimes, in this country, names have been written after this manner. Thus, Bolton has been expressed by the picture of a bolt, or arrow, and a tun.

Sir John Huntingdon, the first warden of Manchester collegiate church, who died in 1456, has his name inscribed by means of a dog pursuing a stag, representing the act of hunting. Near the dog and stag is the figure of a tun, the two together making Huntingdon.

Upon this principle, to arrive at an explanation of the hieroglyphic inscriptions, it is required to consider what figure is intended by the hieroglyphic itself, which is not always a very easy matter; then to ascertain what is the Hebrew name for such figure; and so on with the other hieroglyphics constituting a name. From the initial syllables the Egyptian name is to be made out.

This method has been followed up with great labour and perseverance; and the result gives the names of many of the kings mentioned in profane and sacred history, as composing Egyptian dynasties: we have also some of their titles. In like manner, also, the names of many of the deities are made out.

This is certainly a new and curious step in this difficult research; and the learned world is under great obligation to our author for the long and painful research which he has bestowed on a subject which occupies too little the attention of mankind to offer the prospect of much substantial recompense.

The work has plates giving numerous illustrations, and in the third are specimens of a method of mechanically producing fac-similes of inscriptions, which, on that account, are worthy of the attention of the reader. The process consists of applying paper, properly prepared, to the surface of the stone, to the outside of which another paper, covered with a composition, is laid; and being then rubbed with a piece of wood, the inscription in white characters upon a black ground is left. This is afterwards transferred to a lithographic stone, and printed.

*Ullsmere; a Poem.* 8vo. pp. 272. London, 1836. S. Hodgson.

THIS volume is very neatly got up, printed on superior paper, and contains a beautiful view of Ullsmere by Westall; but the verses are such as Shakespeare has said, "I'll rhyme you so eight years together; dinners, and suppers, and sleeping hours excepted." Who has ever before read such lines as these?—



"Now, to return to con my task at home,  
The Muse commands, who she, out of each rock,  
Might make a poet from a duller stock  
Even than his, whose *genius* furnished forth this tome."

What his Muse might do we know not; but we are of opinion, that to find "a duller stock" than himself would require a long search. We would not wish our bitterest enemy a worse torture than to be compelled to sit and listen to these leaden verses. What a terrible death would it be to the victim! Imagine how he would writhe under such lines as these:

"No Cressus, nor a bankrupt in estate,  
Where, more and more rejoicing in his fate,  
Like Jaques, he may love to moralise!"

Then, to make a pause at moralise, before finishing the stanza, and watch the cringing wretch waiting, breathless, for the next two words; then glut on his agony, and exclaim, "I ween!!!"

"Like Jaques, he may love to moralise, I ween!"

What genius was his to finish an Alexandrine with such an expression? What a time would our readers have been in guessing its termination? What a riddle would it have furnished for a party of poets, had they been left to fill up the blank? Some would have hazarded "perhaps," "may be," "happen," "indeed," or twenty other equally expressive words; but it was left for him, "whose *genius* furnished forth this *tome*," to give it the immortal "I ween!"

Then, again, imagine the author seated in such a scene as he describes:

"In the luxuriant foliage of my trees,  
That foliage fann'd, that lake curl'd by the breeze,  
So fresh'ning to my favourite walk, invite,  
Upon my terrace with such high delight;  
Or, in the umbrage of my sycamore,  
Wide spreading on the margin of its shore,  
Seated, so happy, to pursue my fancy's flight."

"My eye!" how delightful to be "seated so happy!" What a soul would his be in "fancy's flight!" looking round and exclaiming, "My trees, my walks, my terrace, my sycamore, my horse, my ass, my pig!" Why could not the *Poet* have written at once,

In the luxuriant foliage of my trees,  
Seated so happy, I sit down and see  
My pig, my dog, my goose, my ass, my cat;  
My shoe, my cane, my breeks, and eke my hat;  
My larch, my elm, my oak, I've also seen,  
As I pursued my fancy's flight, I ween?

This would have been something: there we should at once have had the objects presented before the eye. Then, in our "fancy's flight," we might have wandered into Petticoat Lane, and seen similar old *clozes* suspended from the ceiling of Levy, or have gone to where

The gentle breezes  
Waves among the leaves and trees.

But, no: his genius was too lofty for a flight like this; his muse too much of a stonemason, and over busied in cutting out poets from the rocks, to "furnish forth this *tome*, I ween!"

Again, what can be more original than the following nonsense?

"Go, view, ye damsels—but, oh, ne'er entice  
Your faithful lovers with such treacherous *prank*—  
The gap, I'd which the maid ingulf'd the shanks  
Of so much rapine, cruelty and vice;  
To rid the world of these, your noble aim."

What necessity is there for so much allegory? Why could not the author at once have told us that it was a soup-shop he was describing, and said—

Go, view, ye damsels—  
The copper, into which the maid ingulfs the shanks  
Of beef, with carrots, cabbage, and rice?

But the author is a thief, and plunders unhesitatingly every poem that comes in his way; for instance, at page 101, we find

"As sweet as sugar-candy."

Why did he not confess the plagiarism? for

we all know the stanza he has robbed, in which is written

"Charley loves good ale and wine,  
Charley loves good brandy,  
And Charley loves a pretty girl  
As sweet as sugar-candy."

But this is nothing to what he has done in his "fancy's flight;" "he whose *genius* furnished forth this *tome*." We have in our day been constant visitors at Bartholomew fair, and seen learned pigs, and marvellous dogs, and many a "vonderful hanimal," from the "real living savage" to the only mermaid that kept a carriage. But never have we seen a red-deer so deeply read as the one described by our bard of Ullsmere. But it may be as well to state that this red-deer is petitioning the huntsmen never to chase him again, as he has afforded them one day's sport, and escaped in safety, and he thus urges his claim:—

"As Crusoe in his desert-isle,  
Could, with the aid of Providence,  
His solitary hours beguile,  
And own their soothing influence,  
So let me on my mountain-wild,  
Secure from hound and hunter roam."

Is not this really a red-deer? just fancy for a moment his forest-majesty, seated on his haunches in a deep glade, perusing "Robinson Crusoe's" Life, moving his antlers up and down to Man Friday's reasoning, or thinking how he should bear a roasting like the Cannibals, or chuckling over Cruikshank's Illustrations. We begin to inquire, and wonder how he came by a copy of the work; whether it was sent with "the publisher's compliments" written on the title-page, or whether his red-deership bowed his horns to the shopmen of Paternoster-row, paid his cash like another gentleman, and departed; how he escaped the city-dogs; what he thought of the venison which hangs out at the bottom of Ludgate Hill; and if he did not then exclaim, "*Tempus edax rerum*," and scamper off to the greenwood-trees, or hurry to him in his "fancy's flight,"

"Whose *genius* furnished forth this *tome*."

So we conjecture; and are lost in wonders "I ween!" "In the lowest depth there is a lower still;" so have we found in the perusal of this distillation of folly, this quintessence of nonsense, this conglomeration of all absurdities!

*On the Rise and Progress of the Fine Arts.*  
By Allan Cunningham, Esq.; a Dissertation, prefixed to the fourth volume of the "Popular Encyclopedia." 8vo. Glasgow, 1836. Blackie and Son.

WE have read this Dissertation with great pleasure. It does not contain—it could not be expected to contain—much novelty; but it puts what is known on the subject upon which it treats in a clear and popular point of view, is enlivened by many just and forcible observations, and is written in an unaffected and perspicuous style.

In the introductory remarks to the Dissertation, two leading epochs of the fine arts are indicated, viz.

"1. Their condition among savage or imperfectly civilised nations, when they represented the gods whom men worshipped, or the heroes whom they produced; and their character among the polite and polished heathen, when science and poetry elevated them into the regions of beauty and sublimity.—2. The appearance of the fine arts in Christian Europe, when a new religion, impressing them with a new spirit, employed them in the interpretation of the word of God: with their character, since knowledge, dismissing them from religion,

confined them, especially in Britain, to matters historical, poetical, and domestic."

Of the earliest efforts of scientific art, Mr. Cunningham thus speaks:

"The sun of scientific art rose first on Egypt, or on India. History leans to the former, tradition to the latter; but both have the highest claims to antiquity of all the nations of the earth. Looking on the works of both, no one can with certainty say that the excavated tombs and palaces of Upper Egypt are more ancient than those of Elephanta or Elora, in Hindostan. The character of the fine arts in each land seems to be the same, though, unquestionably, the African artists wrought with more scientific skill, though not with higher imagination, than the artists of Asia. In both countries their object appears to have been the same; and in both, architecture, sculpture, and painting, were united. \* \* \*

"The earliest of the Egyptian and Indian temples intimate that they were formed before the principles of architecture were fully understood. The art of uniting millions of small stones into one elegant and harmonious structure, seems to have been in those days unknown; and it was, perhaps, quite as easy to imagine a pyramid or a temple, as to discover cements and metals for uniting the stones, and the means of elevating them a hundred feet in the air. To cut a temple or a tomb out of a solid hill or mountain was one way to avoid the difficulty of uniting many things in one: it was a bold idea, and, to moderns acquainted with the facilities of masonry, seems equally laborious and difficult. But they had no scaffolds to raise, no cements to invent, and no powers to create capable of raising columns sixty feet high, without joint, into the air; or, more ponderous still, those crowning blocks, which lie horizontally over the columns, and form whole ceilings of halls, as are still to be seen in the architecture of the Egyptians. The architects of those magnificent excavations probably smiled when a reformer in art first proposed to saw a rock into a multitude of small pieces; shape these into cornices, capitals, and architraves; and then, with mortar, metal, and pulleys, proceed to unite them into one lofty and splendid edifice. \* \* \*

"But hills were not always at hand, nor rocks commodiously enough situated for the purposes of architecture, and the convenience of princes; and man had to exercise his invention in order to bring the palace and temple, with all their statues, to the side of the sea, or the bank of some navigable river, where commerce had begun to spread her sails. It was then that architecture made her second grand movement; she ceased to bore her way into the obstinate mountain, but, turning the rock into a quarry, found materials which enabled her to add external beauty to internal accommodation; and rear those temples which still triumph over the folly of conquerors and the influence of time."

The following contrast between the sculpture of Egypt, and that of its scholar, Greece, is admirable.

"Colossal magnificence seemed the object of the Egyptian artists; that of the Greeks was simplicity, beauty, grace, and sublimity. The African sculptor desired to astonish; the European wished to delight: the former wrought by mechanical rules, and produced his figures by a formal process, in which the hand had more to do than the mind; the latter called in poetry to his aid, and all but endowed his works with motion and speech. Nor did all this difference arise from more dexterous or more



delicate workmanship; it lay as much or more in the original design. The happiest labours of a Greek chisel would have been unable to redeem one of the most naturally imagined statues of the land of Egypt from the original sin of stiff and corpse-like conception. But this triumph of poetry in art was not achieved at once; nor did it arise from the exertions of one master mind. In the earliest and rudest of their statues something lofty and god-like appears, as it were, in the dawn. In truth, the Greeks were, perhaps, one and all, the most imaginative of nations; they listened to the songs of their bards with a rapture which nothing as divine would excite now, and they wandered among their groves of statues of heroes and of gods, and thought of the time when some achievement of their own would entitle them to similar honours. It is true that Greece borrowed the idea of its art from Egypt; the stiff and inflexible postures of the latter are visible even in statues which have come down to our own days. Ease and nature came with poetry to help the former; and those miracles, not of size but of sentiment, were wrought, compared to which the happiest efforts of the artists of the Nile are no better than the doings of the Egyptian magicians in the presence of Aaron and his rod. The poetic feeling of the Greeks is expressed in all their works; all that they looked on and loved was at once endowed with spirit and with life. The neighbouring hill had its divinity, the distant mountains were peopled with gods; the woods, and the streams, and the fountains, were filled with things immortal and lovely; and the heavens above and the earth beneath teemed with spiritual existence. Nor were they cloudy, and dim, and undefined, like the visions which pass before our Gothic fancies. What the Greeks believed in, they imagined they saw; and whatever they saw, they had the art to endow with shape, and inform with sentiment. \* \* \*

"In the science of their art the Greeks seem to have excelled all other nations. Nothing in sculpture in ancient Rome or modern Europe can be compared to the unity and harmony of their statues and groups; no drawing has appeared to rival the exquisite elegance of their bounding lines. All with them is easy, graceful, and simple; there is no straining for effect, no picturesque throes to arrest the spectator; they trusted all to natural beauty of form and divinity of sentiment. Their statues still survive in hundreds to attest the truth of this assertion; and, though their paintings have perished, we have every reason to believe that they at least equalled the sculpture in truth and beauty."

After observing that the temples of Greece were constructed chiefly as receptacles for the miracles of Grecian sculpture and painting, Mr. Cunningham proceeds:

"Let no one, however, suppose that I am insensible to the merits of the Grecian architecture; if it failed to rise with its sister arts, it was from no want of genius in those who professed it, but rather its own character, which limits it and confines it more to the eye than to the mind. A little was taken from the durability discernible in the Egyptian works, and more was added in the matter of elegance; much that was heavy was avoided; columns were shaped by science, and with some reference to the appearance of the structure they had to support; capitals were rendered more airy and graceful, and those enormous rocky roofings were dispensed with in which the architects of the Nile excelled. Nor was this all; ingenious men divided architecture into

degrees or orders; one represented simplicity and strength; another united simplicity with elegance; a third added lightness and beauty; and a fourth, preserving truth of proportion and unity of combination, loaded itself with ornament, and carried the florid as far as Grecian simplicity permitted. \* \* \*

"No one," says Mr. Cunningham, "has hitherto succeeded in removing the veil which time has thrown over the origin and progress of painting in Greece. Of all the treatises written on art by Apelles, Protogenes, and Perseus, not one passage has descended to us, and we are obliged to accept the remarks of critics, and the doubtful testimonies of historians, in place of the narratives of scientific and skilful men." Mr. Cunningham, however, follows the example which has been set him by most of his predecessors; and, from the "critics" and "historians" of Greece, gives an elaborate account of the productions of some of the most celebrated Grecian painters. We confess that this has always appeared to us to be misapplied labour. Almost every thing told by these writers, respecting art and artists, is evidently apocryphal, and much is exceedingly absurd. For instance, there is the account of the friendly contest between Apelles and Protogenes:

"When Apelles entered the studio of the Rhodian, the latter was absent; the visitor asked for a pencil, to shew, as Prior rhymed it,

\* How painters write their names at Cos; \*

and at one stroke described a true and harmonious circle. When Protogenes saw this, he confessed the presence of a master; but taking his colours, shaded it so delicately and naturally, 'that it seemed at once the egg of Leda,' says the bard, 'or the apple of Paris, or the breast of Chloe.' The tablet found its way to Rome, and was there examined by Pliny; it seemed a large blank surface, till, on close inspection, the delicate lines grew visible." Every artist, who is not predetermined to admire all that is learned and ancient, must laugh at this.

Escaping at length from the mystery and mystification of this part of the subject, Mr. Cunningham returns to the more intelligible theme of Grecian sculpture:—more intelligible, because many of its finest productions have descended to our time; and we are, therefore, not left to the vague descriptions of men, who probably fancied (it is not an infrequent mistake at the present day) that, because they had literary attainments and merit, they were competent to pronounce, *ex cathedra*, on works of art. We were much amused with the following rather sly, though very true and judicious remark. It occurs in an account of the Parthenon.

"The sculptures all around the temple related the history, true or fabulous, of Greece. The classic ground of Phidias was the land he lived in: he sought in no far country for subjects for his chisel: our ideas of classicity seem different; when a British artist embodies a Latin song or a Grecian fable, a hundred tongues exclaim classical: they are silent when beauty, and elegance, and dignity, are found in British song or British history. Phidias held all to be classical which was poetic."

But we must defer further notice of Mr. Cunningham's interesting and able Dissertation.

#### *Wral's Posthumous Memoirs.*

[Second and concluding notice.]

THE relaxing energies of the publishing season, which has this year, by the by, been limited to a short and not very important burst, enables us to perform a little further duty towards this

curious miscellany; and, as we stated before, it is so various, and so full of historical and personal matter, that could we afford room for many notices, we should still be in debt, having only touched on insulated portions of the extended mass. In our former Review we looked principally to the 1st and 2d volumes: we now confine ourselves to the 3d, which embraces the Hasting's trial, the illness of the king, the regency question, and his Majesty's auspicious restoration to himself and his subjects.

Having only on Wednesday last witnessed the touching spectacle of the opening of a monument to his memory, raised from the spontaneous gratitude of his people, whose loyalty and patriotism the lapse of years had not sufficed to efface, we cannot take a more fitting opportunity to recall some of the soothing recollections of the monarch and the man, as an illustration of Wral's work. The events of March 10th, 1789, are thus recorded:

"These legislative deliberations were followed on the same night by the most brilliant, as well as the most universal, exhibition of national loyalty and joy ever witnessed in England. It originated, not with the police, nor with the government, but with the people, and was the genuine tribute of their affection. No efforts of despotism could, indeed, have enforced it. London displayed a blaze of light from one extremity to the other; the illuminations extending, without any metaphor, from Hampstead and Highgate to Clapham, and even as far as Tooting: while the vast distance between Greenwich and Kensington presented the same dazzling appearance. Even the elements seemed to favour the spectacle: for the weather, though rather cold, was dry. Nor were the opulent and the middle orders the only classes who came conspicuously forward on this occasion. The poorest mechanics contributed their proportion; and instances were exhibited of cobblers' stalls decorated with one or two farthing candles. Such was the tribute of popular attachment manifested in March 1789, towards a sovereign who, only seven years earlier, in March 1782, after losing a vast empire beyond the Atlantic, seemed to stand on a fearful precipice! But it would be unjust not to admit that the virtues of his character derived a lustre from the wise or fortunate selection of his minister; from the recent severe affliction that he had himself undergone; and from the change of administration which his son meditated to accomplish, as soon as he should be invested with the regency. That measure itself, however necessary its adoption had been under the existing circumstances that produced it, and however deeply it then occupied the public mind, seemed now to disappear from recollection like a phantom. Every part of the public business, which during several months had been postponed or suspended in consequence of the king's incapacity, was immediately brought forward; and as early as the 16th of March, Sir George Yonge, secretary at war, presented the army estimates in the house of commons. The opposition, whose vision of power had been so unexpectedly and improbably dissolved, again reduced to their former numbers, beheld Pitt resume the helm of state with augmented popularity, amidst the general applauses of the country."

Of the man who had suffered this visitation, of the nobleness and excellency of that mind which had undergone a temporary eclipse, the following are most affecting examples.

"During the first days of March, being at Kew, accompanied only by one of his equerries, while walking through the apartments of the

palace, the astonished eyes of the equerry were involuntarily arrested by a *strait waistcoat* that lay on a chair. Hastily averting his view from an object which recalled images so painful, he endeavoured to conceal his embarrassment. But the king, who perceived it, and who well knew the cause, turning to him, said, 'You need not be afraid to look at it. Perhaps it is the best friend I ever had in my life.' The gentleman in question was Mr. Robert Greville, brother to the late Earl of Warwick, who related it to Sir John Macpherson. Nearly at the same time, before the king quitted Kew to remove to Windsor, he received information that a *poor-house*, or hospital, was constructing at Richmond. Without previously giving notice of his design, attended only by Major Price, his equerry in waiting, he entered the building, and inspected every part of it; not omitting the rooms destined for the reception of lunatics, which he examined with minute and particular attention. Having gratified his curiosity, he left the hospital; observing that he derived great pleasure from seeing so comfortable an asylum, and such excellent accommodations, provided for persons labouring under the misfortune of insanity. After his complete recovery, on returning to Windsor, the windows of his apartments at the lodge, which had been nailed down during the first paroxysms of his malady in order to guard against any sudden act of frenzy,—by a censurable negligence of the domestics still remained in the same state. The king, not aware of the circumstance, attempted to throw up one of the windows. Finding it fastened, the cause was explained to him. He expressed neither emotion nor irritation on the occasion."

Reverting to an earlier period, we are pleased with the following personal traits (July 1788).

"No individual about the court, or in either house of parliament, felt, probably, more delight at his emancipation from the metropolis, and from public business, than the king. He had long anticipated, not without some impatience, the *prorogation*; which, contrary to general usage, in consequence of the delay occasioned by the 'Slave Regulation Bill,' took place on a *Friday*. A principle of humanity, in the present instance, prolonged the session. It was a different motive to which Pulteney, Earl of Bath, attributed the meeting of parliament on a *Friday*, when he composed his elegant and classic impromptu on George the Second and the Countess of Yarmonth. During the spring of the year 1788, his Majesty, who had nearly attained the age of fifty, found himself attacked by symptoms of indisposition, which his physicians pronounced to be gouty. Probably, the humour might have exhausted its force in the extremities, in the shape of gout, if his Majesty had ate and drunk like almost any other private gentleman. But his natural disposition to temperance, increased by a dread of becoming corpulent, and perhaps other apprehensions, impelled him to adopt the habits of an ascetic. The most simple food, taken in very moderate quantity, constituted his repasts. Yet his German origin shewed itself in his predilections:—for sour crout was one of his favourite dishes; as Handel's or Mozart's music charmed him more than that of Pergolesi, or of Paisiello. His ordinary beverage at table was only composed of a sort of lemonade, which he dignified with the name of *cup*; though a monk of La Trappe might have drunk it without any infraction of his monastic vow. The king usually ate so little, and so rapidly, that those persons who dined with him could not satisfy their appetite, unless, by

continuing their meal after the sovereign had finished, which was contrary to the old etiquette. He was so sensible of this fact, and so considerate, that when he dined at Kew, without the queen, and only attended by two equeries, he always said, 'Don't regard me: take your own time.' One of them, an intimate friend of mine, relating to me the particulars of these repasts, which were very comfortable, observed, 'We know so well how soon the king has finished, that after we sit down at table not a word is uttered. All our attention is devoted to expedition. Yet, with the best diligence we can exert, before we have half dined, his majesty has already thrown himself back in his chair, and called for his *cup*, with which he concludes his meal.' Napoleon's dinners were, if possible, even less convivial, and equally brief. He, whose hours decided the fate of nations, dedicated little time to the gratifications of the table. The late Marquess Cholmondeley, who had dined with him at the '*grand couvert*' in the Tuileries, in 1802, has frequently assured me, that from the moment they sat down, till the coffee was served, not more than forty-three or four minutes elapsed. They were then *bowed out*. The late Earl Harcourt, who became master of the horse to Charlotte of Mecklenburg, was a nobleman of high breeding, well informed, and of a most correct deportment, though of manners somewhat constrained and formal. When he had the honour to receive and to entertain their majesties at Nuneham, on their road to visit Oxford, his countess, who was one of the ladies of the queen's bedchamber, said to him, 'My lord, recollect that as soon as the king lays down his knife and fork, you must do the same. You cannot continue to eat after he has ceased.' Finding, nevertheless, that Lord Harcourt either did not, or would not, attend to her injunction, she was obliged to tread on his foot, in order to accelerate his movements. The queen by no means resembled her royal consort in this respect. No woman in the kingdom enjoyed herself more at table, or manifested a nicer taste in the article of wine. In consequence of his majesty rarely drinking even a single glass, and of his well-known indifference about its flavour or quality, he seldom had any good wine, though he paid for it the best price. During several years, the wines served at the equeries' table were very indifferent. As they did not, however, think proper to make any complaint on the subject, it might so have continued without redress, if, by accident, the Prince of Wales, while on a visit at Windsor, had not chanced to dine with them. The instant that his royal highness tasted the claret, he pronounced sentence upon it. He did more: for he informed his father of the manner in which his wine-merchant treated him. The abuse was immediately corrected. \* \* \* \*

"The king was not a studious man. He neither liked books, nor sedentary occupations, nor convivial society, nor places of public diversion, if we except the theatre; nor cards, till his augmenting defect of sight compelled him sometimes to have recourse to the last-mentioned amusement. George the Third never enjoyed his existence so much as when in the open air; at times on foot; but generally on horseback; either following the hounds, which he did with great ardour; or at a review, where he was always animated; or inspecting his farms, or visiting his various improvements and embellishments round Windsor. It was his delight to mount his horse before the equerry in waiting could possibly be aware of

it; often in severe or unpleasant weather, which rarely deterred him; always at an early hour. One of his equeries has assured me, that when thus surprised, he has been compelled to follow the king down Windsor Hill with scarcely time to pull up his stockings under his boots. No place about his majesty's court or person, so long as he retained his intellect, could indeed be less of a sinecure than the office of an equerry. The appointments were very inadequate to the fatigue and exertions of the post: a fact of which the king himself was so well aware, that he used to say he had fewer applications for the employment of equerry than for any other in his donation. Returning late from his excursion on horseback, after a very short time passed in the occupation of dress, he sat down, surrounded by his family, at table. All indulgence he deprecated and avoided, as conducting to certain indisposition. Among the noble individuals who formed the establishment of the king's bedchamber in 1788, was the Earl of Fauconberg; sprung from an ancient and loyal family, though an ancestor of his had married one of Oliver's daughters. Being constitutionally subject to a violent scorbutic humour in his face, he frequently had recourse to the mineral waters of Cheltenham, then a small, obscure provincial town of the county of Gloucester. Its spring, though unquestionably endowed with powerful and salubrious qualities, yet during many years had fallen into neglect. Lord Fauconberg finding or conceiving that he derived great benefit from the water, purchased some land in its vicinity, where he constructed a house of moderate dimensions, which he named Bays Hill Lodge, situate on a gentle eminence, about three hundred paces from the spring. The king, who usually entered into much familiar conversation with the lord of the bedchamber in waiting, before he came out to begin his levees, often made inquiries of Lord Fauconberg respecting Cheltenham. His warm encomiums on the virtues of the mineral water, as well as on the beauty of the surrounding country, inspired his majesty with a wish to visit the place. Its privacy and simplicity formed additional recommendations. Lord Fauconberg offered Bays Hill Lodge for his reception, which, though not very capacious, might, nevertheless, contain the part of the royal family destined to participate in the excursion. The physicians who were consulted expressing no disapprobation, the plan was finally settled to take place as soon as the public business would permit of its execution. Unfortunately, parliament remained sitting, as we have seen, till the 11th day of July. But such was the king's impatience to begin his journey, that after proroguing the two houses in person, and pronouncing a speech from the throne at three on Friday afternoon, he returned to St. James's, and drove down to Windsor. On the ensuing morning, before seven, their majesties, accompanied by the three eldest princesses, had already quitted the castle on their way to Cheltenham. They only stopped to take breakfast at Lord Harcourt's seat of Nuneham, and reached Bays Hill Lodge on the same afternoon at an early hour. 12th—31st July.—Here his majesty found himself, for the first time since his grandfather's decease, transformed in some degree from a sovereign into a country gentleman. No minister or secretary of state attended him. During near eight-and-twenty years of a stormy and calamitous reign, marked with the greatest national disasters, though set off by some days of glory, he had scarcely seen any part of his dominions. The Nore,

Coxe Heath, Portsmouth, and Oxford, formed almost the extent of his travels. At Cheltenham, he had left a hundred miles behind him the

*'Fumum et opes, strepitumque Romæ.'*

His mode of living might be deemed patriarchal; more suited to the first ages of the world than to the dissipated state of society towards the close of the eighteenth century. He visited the spring at so early an hour, that few of his subjects were found there to meet him. Constantly on horseback, when the weather permitted, from eleven till three, he sat down at four to dinner; strolled out, like a citizen, with his wife and daughters, on the public walk, soon after seven; and by eleven at night every thing was as completely hushed at Bays Hill Lodge as in a farm-house. The king was not even accompanied on this excursion by any of his usual attendants, neither by a lord of the bedchamber, nor by an equerry. The Earl of Courtown, an Irish nobleman, who held the office of treasurer of the household, himself a man of very moderate faculties, but of polite and pleasing manners, followed his majesty to Cheltenham, by special invitation. So did the Honourable Stephen Digby, vice-chamberlain to the queen. They usually were his companions when he rode; but he delighted to emancipate himself from all restraint, to walk out alone in the fields, and to enter into conversation with the persons who accidentally fell in his way. He made likewise some excursions of pleasure and curiosity.

Lord Fauconberg himself could not have paid more assiduous attention to the Cheltenham spring than did George III. He drank of it, indeed, so profusely, and its effects on him were so violent, that many persons, not without apparently good cause, attributed his subsequent temporary loss of reason to the irritation produced by the waters on his nervous system."

We will conclude with two or three brief points respecting other individuals whose portraits appear in this entertaining publication. When Pitt was apparently on the eve of being ousted by the prince's party on the regency question, the author says:—

"Pitt possessed no landed estate, no funded property, nor even life annuity. He had disdained to bestow on himself the clerkship of the pells, and it was not till some years later that he was made lord warden of the Cinque Ports. His brother, Lord Chatham, as necessitous as Pitt, could afford him no relief. I doubt whether the first lord of the treasury and chancellor of the exchequer, when his debts were discharged, possessed a thousand pounds. Europe might then have witnessed the extraordinary spectacle of a prime minister not yet thirty, who, after distributing nearly forty British peerages, besides fifteen Irish,—after creating a sinking fund of a million sterling, humbling France, and by the vigour of his councils extricating Holland from subservience to the house of Bourbon, was reduced to return for support to the bar, as in antiquity Cincinnatus went back to the plough. Pitt unquestionably meditated to resume his original profession. By what other means, in fact, could he have maintained his personal independence? Fox, destitute of any such resource, found himself compelled to accept the assistance of his friends at a subsequent period of his life, however painful it might be to his feelings. Dundas's situation was scarcely less destitute, in a pecuniary point of view, than that of Pitt. As early as the year 1787, Dundas had attained a commanding influence, which no other individual ever acquired, over Pitt's mind. With

the members of the cabinet Pitt maintained only a political union: Dundas was his companion, with whom he passed not merely his convivial hours, but to whom he confided his cares and embarrassments. Dundas possessed a villa near London, at Wimbledon, where he was accustomed to repair after debates, for the purpose of sleeping out of town. Pitt, on quitting the treasury bench, used to throw himself into Dundas's post-chaise, and to accompany him. At whatever hour they arrived, they sat down to supper; never failed to drink each his bottle; and the minister found his sleep more sound, as well as more refreshing, at Wimbledon than in Downing Street. However violent might have been the previous agitation of his mind, yet in a very few minutes after he laid his head on the pillow he never failed to sink into profound repose. So difficult, indeed, was it to awaken him, that his valet usually shook him before he could be roused from sleep. One of his private secretaries used to affirm, that no intelligence, however distressing, had power sufficient to break his rest. On that account, he never locked or bolted the door of his bed-chamber. I recollect a circumstance which took place several years subsequent to this time,—it happened in 1796,—strongly corroborative of the above facts. Pitt having been much disturbed by a variety of painful political occurrences, drove out to pass the night with Dundas at Wimbledon. After supper, the minister withdrew to his chamber, having given his servant directions to call him at seven on the ensuing morning. No sooner had he retired, than Dundas, conscious how much his mind stood in need of repose, repaired to his apartment, locked the door, and put the key in his pocket; at the same time enjoining the valet on no consideration to disturb his master, but to allow him to sleep as long as nature required. It is a truth that Pitt neither awoke nor called any person, till half-past four in the afternoon of the following day; when Dundas entering his room, together with his servant, found him still in so deep a sleep, that it became necessary to shake in order to awaken him. He had slept uninterruptedly during more than sixteen hours."

Among the favourite domestics of the Prince of Wales was Weltje, the cook, &c., well known to us all till his death, only a few years ago.

"On the 7th of February died Sir Thomas Halifax, a city knight, one of the representatives for the borough of Aylesbury. It was imagined that Colonel Gerard Lake, who then filled the situation about the prince of first equerry and commissioner of the stables, and whose distinguished military services in India have since raised him to the rank of a British viscount, would have started for the vacancy. I believe, in point of fact, he did offer himself, but without success; though at the general election in 1790 he was chosen one of the members for Aylesbury. A very few days after Halifax's decease, a printed letter, addressed to the freeholders of that borough, signed 'W. Velshie,' was circulated at the west end of the town. Its contents could not be perused by the most splenetic man with a grave countenance. I copy the original as it now lies on my table.

*"To de Gendelmen, de Abbés, and de Fre-holders of de Comté of Ailsbri.*

"My frind Gerri Lake havin offurd his sarvis, to reprepresent you in parliailiamint, I presum to tak de friddom to recumind um to you, bein my frind, and grate frind of my master de Prince. He is ver clever gendelmen, and kno do horse ver vell, how to

bi for de Prince, and how to sel for himself. But if you tink him two poor, and send him to de divl, I beg to offer myself on his intrist, havin got plenti of munny in de honrabile station I holds undur de Prince. I am naturalise Inglisman and Wig, and was introduce to de Wig Club by Lord Stormant and Jak Payne. I am no papis myself, tho I keeps grate fat papis hore, and sum say I am married to hur. Mi public sentimints are dat I vil give you ver good dinnurs and plenti of munni, if you vil lect me your representatative. My frinds and connuxions are de Duk of Qinsbri, Lord Lodian, Lord Luff'bro, Lord Malmabri, Lord Clurmut, Lord Carrit, Sheridan, Gerri Lake, Jak Payne, Geo. Hangre, Burke, Singel Spict Hambleton, Eglintown, Master Lee, Trevis de Jew, yong Gray, all de Conways, Harri Standup, Tarletun, and Tem Stepni. My principles are God dam de King and de Quin, de Pitt, and de Rustricsuns; and God blee ds Prince and all his broders, and the Duk de Cumberland. I say agen and agen dat de Prince be our lawful suvrin, and not his fader.

*'I am, gendelmen, your frind and sarvant, W. VELSHIE.'*

"The universally reputed author of this ludicrous production was the present Earl Onslow, then eldest son of Lord Onslow, commonly called in society Tom Onslow. He represented at the time the borough of Guildford. In his person he was low, rather indeed beneath the middle stature, and destitute of any elegance or grace; most fluent in discourse, his words and ideas always seeming to press for utterance. His education had corresponded with his birth: the great compositions of antiquity were familiar to him; and he possessed an infinity of wit, if unfortunately it had not too frequently degenerated into buffoonery. Even then, he was often classical, though not always decorous. Yet her majesty, and the princesses her daughters, delighted in his society, seeming to enjoy his most eccentric flights of humour, fancy, and mimicry. They were peculiar to himself, baffling all attempt at description. In order to spare the eye, though he might sometimes wound the ear, he usually performed them behind a screen. His predominant passion was driving four in hand. He passed the whole day in his phaeton, and sacrificed every object to the gratification of that 'ignoble ambition,' as he himself called it when speaking to me on the subject. Nevertheless, while holding the reins and exercising the whip in Piccadilly, his mind was not inactive. If by accident we met, he would sometimes stop, descend from the phaeton, and entreat me to listen to a lampoon, or a couplet which he had just composed: he had, in fact, a poetic vein, though the stream was shallow. Voluble as he appeared to be in conversation, and abounding with ideas, he possessed no political talent; and I believe he never made an attempt to rise in either house of parliament, where the name of Onslow would have secured him a favourable hearing, at least in one house. On himself, not less than on his acquaintance, he exercised his satire, sparing neither his own defects of mind nor of person. I have already observed that he scarcely attained to middle height. Driving, on a certain day, to the custom-house in his phaeton, while remaining on the quays, a crane, which was employed in landing goods, in swinging round, caught his carriage, and had nearly lifted it from the ground, driver, horses, and all. Onslow, who was an expert coachman, disengaged himself after some time, not without difficulty, from his perilous situation. 'Now,' exclaimed he,



"I can believe in the accounts transmitted to us of the battle between the *pigmies* and the *cranes*."

The engravings which adorn these volumes, add to their interest. The Duchesses of Devonshire and Gordon grace the last of them. The Prince, the Duchess of Rutland, Mr. Fox, and Mr. Pitt, the preceding two.

All that relates to Caroline Matilda, Queen of Denmark, to which the Appendix furnishes documentary evidence, is historically important; but the whole is a work which entirely belongs to our literature, where it will long find a prominent place.

*Audubon's Ornithological Biography, Vol. II.*  
(Second notice: conclusion.)

WE shall now vary our extracts by presenting our readers with a part of one of the very agreeable and spirited little sketches which Mr. Audubon has interspersed through his volumes: it is from that entitled, "The Force of the Waters," and certainly places our author's powers of description in a very advantageous point of view.

"It was the month of September. At the upper extremity of Dennisville, which is itself a pretty village, are the saw-mills and ponds of the hospitable Judge Lincoln, and other persons. The creek that conveys the logs to these ponds, and which bears the name of the village, is interrupted in its course by many rapids and narrow embanked gorges. One of the latter is situated about half a mile above the mill-dams, and is so rocky and rugged in its bottom and sides as to preclude the possibility of the trees passing along it at low water, while, as I conceived, it would have given no slight labour to an army of woodsmen or millers to move the thousands of large logs that had accumulated in it. They lay piled in confused heaps to a great height along an extent of several hundred yards; and were in some places so close as to have formed a kind of dam. Above the gorge there is a large natural reservoir, in which the head waters of the creek settle, while only a small portion of them ripples through the gorge below, during the latter weeks of summer and in early autumn, when the streams are at their lowest. At the neck of this basin the lumberers raised a temporary barrier with the refuse of their sawn logs. The boards were planted nearly upright, and supported at their tops by a strong tree extended from side to side of the creek, which might there be about forty feet in breadth. It was prevented from giving way under the pressure of the rising waters by having strong abutments of wood laid against its centre, while the ends of these abutments were secured by wedges, which could be knocked off when necessary. The temporary dam was now finished. Little or no water escaped through the barrier, and that in the creek above it rose in the course of three weeks to its top, which was about ten feet high, forming a sheet that extended upwards fully a mile from the dam. My family was invited early one morning to go and witness the extraordinary effect which would be produced by the breaking down of the barrier, and we all accompanied the lumberers to the place. Two of the men on reaching it threw off their jackets, tied handkerchiefs round their heads, and fastened to their bodies a long rope, the end of which was held by three or four others, who stood ready to drag their companions ashore in case of danger or accident. The two operators, each bearing an axe, walked along the abutments, and at a given signal knocked out the wedges. A second blow from each sent off the abutments

themselves; and the men, leaping with extreme dexterity from one cross log to another, sprung to the shore with almost the quickness of thought. Scarcely had they effected their escape from the frightful peril that threatened them, when the mass of waters burst forth with a horrible uproar. All eyes were bent towards the huge heaps of logs in the gorge below. The tumultuous burst of the waters instantly swept away every object that opposed their progress, and rushed in foaming waves among the timber that every where blocked up the passage. Presently a slow, heavy motion was perceived in the mass of logs; one might have imagined that some mighty monster lay convulsively writhing beneath them, struggling with a fearful energy to extricate himself from the crushing weight. As the waters rose this movement increased; the mass of timber extended in all directions, appearing to become more and more entangled each moment; the logs bounced against each other, thrusting aside, demersing, or raising into the air those with which they came in contact: it seemed as if they were waging a war of destruction, such as ancient authors describe the efforts of the Titans, the foamings of whose wrath might to the eye of the painter have been represented by the angry curlings of the waters, while the tremulous and rapid motions of the logs, which at times reared themselves almost perpendicularly, might by the poet have been taken for the shakings of the confounded and discomfited giants. Now the rushing element filled up the gorge to its brim. The logs, once under way, rolled, reared, tossed, and tumbled amid the foam, as they were carried along. Many of the smaller trees broke across, from others great splinters were sent up, and all were in some degree seamed and scarred. Then in tumultuous majesty swept along the mingled wreck, the current being now increased to such a pitch, that the logs, as they were dashed against the rocky shores, resounded like the report of distant artillery, or the angry rumblings of the thunder. Onward it rolls, the emblem of wreck and ruin, destruction and chaotic strife. It seemed to me as if I witnessed the rout of a vast army, surprised, overwhelmed, and overthrown. The roar of the cannon, the groans of the dying, and the shouts of the avengers, were thundering through my brain; and, amid the frightful confusion of the scene, there came over my spirit a melancholy feeling, which had not entirely vanished at the end of many days. In a few hours almost all the timber that had lain heaped in the rocky gorge was floating in the great pond of the millers; and as we walked homewards we talked of the *Force of the Waters*."

The following account of the amours of the *Caprimulgus Virginianus* is entertaining:—

"The night-hawk has a firm, light, and greatly prolonged flight. In dull, cloudy weather, it may be seen on the wing during the whole day, and is more clamorous than at any other time. The motions of its wings while flying are peculiarly graceful, and the playfulness which it evinces renders its flight quite interesting. The bird appears to glide through the air with all imaginable ease, assisting its ascent, or supporting itself on high, by irregular hurried flappings performed at intervals, as if it had unexpectedly fallen in with its prey, pursued, and seized it. Its onward motion is then continued. It moves in this manner, either upwards in circles, emitting a loud sharp squeak at the beginning of each sudden start it takes, or straight downwards; then to the right or left, whether high or low,

as it presses onward; now skimming closely over the rivers, lakes, or shores of the Atlantic; and again wending its way over the forests or mountain-tops. During the love season its mode of flight is particularly interesting: the male may be said to court his mate entirely on the wing, strutting, as it were, through the air, and performing a variety of evolutions with the greatest ease and elegance, inasmuch that no bird with which I am acquainted can rival it in this respect. It frequently raises itself a hundred yards, sometimes much more, and apparently in the same careless manner already mentioned, its squeaking notes becoming louder and more frequent the higher it ascends; when, checking its course, it at once glides obliquely downwards, with wings and tail half closed, and with such rapidity, that a person might easily conceive it to be about to dash itself against the ground. But when close to the earth, often at no greater distance than a few feet, it instantaneously stretches out its wings, so as to be nearly directed downwards at right angles with the body, expands its tail, and thus suddenly checks its downward career. It then brushes, as it were, through the air with inconceivable force, in a semicircular line of a few yards in extent. This is the moment when the singular noise produced by this bird is heard; for the next instant it rises in an almost perpendicular course, and soon begins anew this curious mode of courtship. The concussion caused, at the time the bird passes the centre of its plunge, by the new position of its wings, which are now brought almost instantly to the wind, like the sails of a ship suddenly thrown aback, is the cause of this singular noise. The female does not produce this, although she frequently squeaks whilst on the wing. Sometimes, when several males are paying their addresses to the same female, the sight of those beaux plunging through the air in different directions, is curious and highly entertaining. This play is quickly over, however, for no sooner has the female made her choice, than her approved gives chase to all intruders, drives them beyond his dominions, and returns with exultation, plunging and gambolling on the wing, but with less force, and without nearing the ground."

The next extract will teach us to value at a higher rate than is commonly done the services of that much calumniated bird the crow, or, at least, of his transatlantic cousin, the *Corvus Americanus*:—

"The crow is an extremely shy bird, having found familiarity with man no way to his advantage. He is also cunning—at least he is so called, because he takes care of himself and his brood. The state of anxiety—I may say of terror—in which he is constantly kept, would be enough to spoil the temper of any creature. Almost every person has an antipathy to him, and scarcely one of his race would be left in the land, did he not employ all his ingenuity, and take advantage of all his experience, in counteracting the evil machinations of his enemies. I think I see him perched on the highest branch of a tree, watching every object around. He observes a man on horseback travelling towards him; he marks his movements in silence. No gun does the rider carry,—no, that is clear; but, perhaps, he has pistols in the holsters of his saddle,—of that the crow is not quite sure, as he cannot either see them or 'smell powder.' He beats the points of his wings, jerks his tail once or twice, bows his head, and merrily sounds the joy which he feels at the moment. Another man he spies walking across the field towards his

stand, but he has only a stick. Yonder comes a boy shouldering a musket loaded with large shot for the express purpose of killing crows! The bird immediately sounds an alarm; he repents his cries, increasing their vehemence the nearer his enemy advances. All the crows within half a mile round are seen flying off, each repeating the well-known notes of the trusty watchman, who, just as the young gunner is about to take aim, betakes himself to flight. But, alas! he chances unwittingly to pass over a sportsman, whose dexterity is greater; the mischievous prowler aims his piece,—fires! Down towards the earth broken-winged falls the luckless bird in an instant. 'It is nothing but a crow,' quoth the sportsman, who proceeds in search of game, and leaves the poor creature to die in the most excruciating agonies. Wherever within the Union the laws encourage the destruction of this species, it is shot in great numbers for the sake of the premium offered for each crow's head. You will, perhaps, be surprised, reader, when I tell you that in one single State, in the course of a season, 40,000 were shot, besides the multitudes of young birds killed in their nests. Must I add to this slaughter other thousands destroyed by the base artifice of laying poisoned grain along the fields to tempt these poor birds? Yes; I will tell you of all this, too. The natural feelings of every one who admires the bounty of Nature in providing abundantly for the subsistence of all her creatures, prompt me to do so. Like yourself, I admire all her wonderful works, and respect her wise intentions, even when her laws are far beyond our limited comprehension. The crow devours myriads of grubs every day of the year, that might lay waste the farmer's fields: it destroys quadrupeds innumerable, every one of which is an enemy to his poultry and his flocks. Why, then, should the farmer be so ungrateful when he sees such services rendered to him by a providential friend, as to persecute that friend even to the death? Unless he plead ignorance, surely he ought to be found guilty at the bar of common sense. Were the soil of the United States, like that of some other countries, nearly exhausted by long-continued cultivation, human selfishness in such a matter might be excused, and our people might look on our crows as other people look on theirs; but every individual in the land is aware of the superabundance of food that exists among us, and of which a portion may well be spared for the feathered beings, that tend to enhance our pleasures by the sweetness of their song, the innocence of their lives, or their curious habits. Did not every American open his door and his heart to the wearied traveller, and afford him food, comfort, and rest, I would at once give up the argument; but when I know by experience the generosity of the people, I cannot but wish that they would reflect a little, and become more indulgent toward our poor, humble, harmless, and even most serviceable bird, the crow."

We might go on multiplying extracts from Mr. Audubon's interesting volume, but our space forbids.

#### *Memoirs of the Prince of the Peace.*

(Third notice.)

PREVIOUS to recommending the statements of the prince, we beg leave to insert a letter respecting the siege of Toulon, which fully confirms our opinions on that distorted subject.

To the Editor of the Literary Gazette.

DEAR SIR,—It is by no means a new observation, that there are two ways of telling the same

story. What I read in your *Gazette* of January 23d, about the evacuation of Toulon, as quoted from the revelations of that very eminent and immaculate statesman, and so forth, the Prince of the Peace, and the favourite of the king and queen of Spain, brought it forcibly to my mind. I turned to the diary of one who was at Toulon, or in the neighbouring forts, during the whole of the siege, and who got away about six in the evening on the eventful day of the evacuation.

My object is not to make recriminations, or I could supply some strong quotations from the same diary, particularly on the general attack by the French on the 15th of November, as to who were driven in, while the British recovered and occupied the position. Nor shall I say who, according to the diary, during the greater part of the attack, "got into empty casks and barrels, which were on the spot for the purpose of making batteries." I merely mean to enable your readers to form a fair judgment by hearing the other side from one who was on the spot. You will particularly notice what the Prince of the Peace and what Dr. John Gray say of what was occurring at Toulon at eight o'clock of the morning of that mournful day, and what the former says of the "last man of the Spanish troops, and the last *Toulonaise* being safe on board. The passage is quoted in the "Annual Obituary" for 1826, p. 326.

"..... Fort Mulgrave, commanding the harbour, and the heights of Faron, commanding the town of Toulon, being taken, a council of war was held, in which it was determined to evacuate the town, and burn the shipping and arsenal.

"On the morning of the 18th December, the day of evacuation, on going to the quay, I found every thing in a state of the greatest confusion. The place was quite filled up with the inhabitants of all descriptions, men, women, and children, with their clothing and furniture. Their object was to get boats to carry them on board the ships, but in vain. No boats dared now to come near, for in a moment they would have been filled with such crowds of people as would have sunk them. I saw a vast number of dead bodies floating in the water. A great many of these I observed to be Spanish soldiers, who, in rushing to the boats to save themselves, as if the enemy were at their heels, were drowned. I noticed their officers thrusting the men into the water, the boats being overfilled.

"I waited on Admiral Goodall, and acquainted him with what I had learnt. He had no knowledge of Lord Hood's having gone off in the night. He, Mr. Noble, the secretary, and Mons. Berrallier, got away about ten o'clock.

"I now went to the hospital to assist in getting off our wounded, and then was busy in saving as many of the inhabitants as I possibly could. I think a more lamentable sight was never seen. Above twenty thousand people crowding the shore in all the agonies of despair, tearing their hair, and uttering the most piteous cries. The ships, at length, were crowded, and no boats durst approach the land. Their savage enemies were constantly throwing shells into the town, and were every moment expected to scale the walls, when it was known that a general massacre would take place. Such a scene of misery, I trust, I shall never see again.

"About half-past three I had effected all that was in my power; but it was not till six in the evening that I got away. They fired at our boat, in coming off, from L'Aiguillette and Balaguier.

"About ten in the evening we saw a fire

commence in the arsenal and amidst the shipping. Sir Sydney Smith had the conducting of this affair, which deprived the French Republic of half its naval force. All our troops had evacuated the outposts, with the exception of Fort La Malgue, and were ready for embarkation, as soon as this terrible work was completed. The conflagration spread rapidly amongst the men-of-war, and at last became general. The atmosphere was as bright as at noon-day. I could plainly discover the enemy busily employed at the work of destruction, in throwing shot and shell into the town. To add to the catastrophe, the Spaniards, who had received orders to sink two powder-ships (which contained above two thousand barrels of gunpowder), in their hurry and confusion set fire to them; and the explosion sunk several of our boats with their crews. The scene was awfully sublime, and at the same time most afflicting. Whenever there was a respite from the noise of artillery, we could distinctly hear the screams and cries of the wretched inhabitants, although the Princess Royal was above a mile from the town."

We now proceed to the prince's further revelations. He says:—

"After having overturned the throne of Charles IV. and delivered Spain over to the mercy of Napoleon, they who had done the mischief hastened to cast the blame upon me. 'He has sold his country,' said they, with unparalleled effrontery. But the veil with which they had covered their intrigues was not yet raised. The indignation excited against me reached almost to madness; my name was outraged, and proscription tacitly extended to all my friends. Many faithful servants of the monarchy were murdered by the excited populace, and several incurred great dangers; others, seized with a cowardly terror, affected to declare against me, endeavouring even to prove that they had always been my enemies. Thus, on one side fear, and on the other calumny, took away from me every species of support. No one dared to raise his voice to defend me; in truth, it would have been quite useless in presence of the infuriated multitude, who were fully persuaded that I alone was guilty of the treason which delivered up Spain to the French. There were, however, certain persons, or, at least, there might have been some found, who were enjoying the popular favour, free from every suspicion of connivance, who might have endeavoured to calm this feeling and to throw light on the facts; not to stir up the flame, or, at least, to abstain from speaking or writing against their own conviction. Of all those men who failed in courage and honour, I will only cite one; his age, his honourable position, his ancient renown, gave him a degree of authority. I have already refuted the false assertion contained in the manifesto of the Central Governing Junta, an official document, but much more remarkable for the justice of the cause it advocated than for the manner in which it was conceived and drawn up. It is in this that I am styled the infamous author of the treaty of 1796; and the alliance with the republic is characterised as having produced infinite evils. The double sentence is pronounced in a solemn tone, without, however, stating what were these evils, or even deigning to hint at them. The Count de Florida Blanca (Don Joseph Monino), president of the Junta, made himself the responsible author of the denunciation. That ancient minister, of whom I never was the enemy, and who had never been mine, had often given me proofs of kindness. He had congratulated me more than once upon the success

of my administration.\* The most expressive of his letters refer to the years 1795 and 1796, on the subject of the peace of Basle and the treaty of St. Ildefonso. What was my astonishment when I beheld this aged man paying so disgraceful a tribute to human frailty: belying at once his past life, his character, and his own testimony, and imputing to me misfortunes of which he was himself the primary cause! In fact, if we go back to the source, the Count de Florida Blanca, without having contemplated it, though he ought to have done so, was the real author of all the mischief to which Spain was a prey. Is it, then, from cowardice, from weakness of character, or from a wretched condescension to the frantic opinions of the period, that he so cruelly insulted me? He should have expressed himself with more caution than any other man. He was speaking of his successor, of a friend who had fallen whilst struggling against the hurricane—against the dangers that he, Florida Blanca, had bequeathed to Spain, to Europe, to the whole world, by his imprudence or his incapacity. Still, if he had supported his invectives by some kind of reasoning; if he had attempted to justify the epithet infamous, which he dared to apply to me for having made the treaty of St. Ildefonso; if he had cited facts to prove that the treaty caused infinite evils, I should have confined myself to answering his assertions by other reasonings; but he has spoken officially, with a tone of authority; I must attack him directly in my turn; I will have my character entirely cleared from this imputation. Don Joseph Monino, Count de Florida Blanca, prime minister in 1777, found Spain rich, powerful, and in a state of peace the most satisfactory. The road was open and unobstructed for arriving at results favourable to our domestic as well as to our foreign relations; Spain was respected in Europe; she possessed a great weight in the political balance. England and France both sought her friendship. Without an enemy on the Continent, her flag floated in security on every sea; the dynasty of the Bourbons was at the very climax of greatness. She was enjoying in France, in Spain, in Italy, without dispute, the immense inheritance which the policy, the zeal, and the energy of Louis XIV. had procured for her. What a desirable, what a splendid position for a statesman placed at the helm of the vessel! A propitious wind filled her sails, the sky was calm, not the least appearance of a storm. The whole of Europe, too, enjoyed a similar perspective of improvement and progression; knowledge was advancing rapidly; industry went forward with prodigious strides; commerce had no longer any limits; all nations were growing rich; it was become easy to do good; the taste for the good and the useful was extensively spread; the sovereigns of Europe, more or less advanced, were following the movements of the age—none sought to retard them; laws improved, education more widely diffused, were dispelling ancient prejudices, and salutary reforms were being gradually made. The bases of power were well established; no disputes arose on the subject. Neither the ambition of the many, nor that of the one, coveted any where the supreme power. The questions,

\* An infinite number of strange reports concerning me were circulated; amongst others, that which attributed to me the disgrace of the Count de Florida Blanca, in February 1792. So far from having the least share in it, it gave me the most painful concern. Besides my respect and esteem for him, I owed him obligations; he never failed to testify his regard for me, particularly in the presence of Charles IV. I may even add that he had commended me to his majesty, in doing me the honour of attributing to me considerable capacity for diplomacy."

always delicate, of popular sovereignty and Utopian systems, existed only in books, and attracted the attention only of a small number of readers; all the ancient authorities were respected; labour, industry, and commerce, engaged the public attention; the revolutionary spirit had not yet arisen. All at once the general calm was disturbed by the quarrel of a country of North America with the parent state. A minister of the king of France, the Count de Vergennes, a grave and profound diplomatist, seduced by the vain glory of thwarting and humbling England, wished to support the insurrection of the colonies; he secretly provided them with arms, money, and advice; he ended by treating with them upon the footing of equality. The French monarchy became the ally of nascent liberty beyond the seas. England, offended, hastened to encounter her enemy; the war was kindled; and France, to secure her triumph in the war she had provoked, solicited the support of Spain, which was then become necessary. What was the conduct observed in this state of things by the minister of the Catholic king, a king possessing immense colonies in both hemispheres of America, in which the insurrection had just broken out, in which a republic was growing up at the very threshold of the Mexican empire? The Spanish minister espoused the dangerous system of France; he dissipated the treasures of the state; he raised loans. Our ships covered all the seas. An active diplomacy was at work for a whole year in undermining the friendships that England enjoyed in Europe, in Africa, and in Asia; and when things appeared to him ripe for his purpose, he threw into one of the scales of the balance the whole weight of the Spanish monarchy. He concurred in this improvident war, which tended to consecrate the insurrection of nations against their legitimate sovereigns. Hence arose that eternal hatred. The fatal precedent called for vengeance, or rather retaliation. . . . The day that the two cabinets of France and Spain leagued together, in defiance of the regard that civilised states reciprocally owe each other, and of the general laws of preservation that secure social order, Pandora's box was opened, and out flew all the calamities that have since afflicted both the Old and the New World."

We have quoted the whole of this passage because, with much of personal, it has also a good deal of general interest to recommend it to attention. With regard to the "personal," we think the prince almost proves that Florida Blanca was a just and high authority against him; with regard to the "general," though one-sided, there is much of historical and political soundness in the survey.

We will not go into the 200 pages of the second volume which treat, with prodigious panegyric, of the prince's incomparable exertions in the internal government of Spain, and the extraordinary improvements he effected in every branch of legislation—the narrative is now of little importance to any one except himself. Suffice it to observe, that, notwithstanding all he had done, he was dismissed on the 28th of March, 1798; owing, as he declares, to the intrigues of Escoiquiz and Cavallero. Reasoning upon this, we find a striking political statement, which we copy:—

"M. de Pradt, seeking every where, even in the very kennel, for filth to bespatter me, writes in his Memoirs, that at this time 'I was intriguing in Paris to purchase the crown of France, and place it on the head of an infant of the royal family of Spain. Such was,' said

he, 'the interested motive of the peace and alliance which I had concluded with the republic.' Accusing me, on this occasion, of folly and perfidy, M. de Pradt was not aware that he was bestowing on me the highest praise. The following is a brief account of the case as it really stood. There existed in France, as every body knows, numerous partisans of monarchy, exclusive of the emigrants, who desired its re-establishment at any rate, with all its ancient prerogatives. Many persons, who had at first approved of the revolution, wished likewise for a monarchy, and endeavoured to restore it, but in a modified form, and subservient to the laws. Amidst such conflicting opinions, the chief difficulty was to find a prince to whom the crown might be offered. The greater number gave their consent to the restoration of monarchy; but the fear of the former court-influences, and of the men of Coblenz, opposed the restoration as it respected the same parties."

I should not have been a faithful servant to my king, if such insinuations had not awakened my zeal. With respect to bargaining about crowns, I shall only tell M. de Pradt, that if there had been found for that of France a purchaser on the same terms which the Director Barras set upon it, the month of Fructidor, fifth year of the republic, would have seen a Bourbon, I do not exactly know which, on the throne of his ancestors."

#### MISCELLANEOUS.

*The Rhenish Album; or, Scenery from the Rhine: the Journal of a Travelling Artist through Holland, up the Rhine, &c. With Views and a Map. Pp. 421. (London, Leigh and Son.)*—A live and a rambling book, and a very amusing itinerary. Some of the writer's slap-dash opinions are not exactly to our taste; but we can heartily recommend the volume as an excellent travelling companion, and essentially a useful as well as pleasing guide.

*Ninth Edition of Marian Starke's Traveller's Guide. Pp. 634. (London, Murray.)*—Like Mrs. Rundell's Cookery, Mr. Murray has, in Mrs. Starke's Traveller's Guide, published a volume of great and lasting utility. As in the former was to be found every thing which that important organ, the stomach, could desire—the most tasteful, the most solid, the most various,—so in the latter we have all which the love of locomotion needs to foster and direct it. From one end of Europe to the other, besides crossings in every direction, the traveller can have no better companion. The present edition is benefited by many improvements; and new routes, and a map, indexes, and perfect arrangement, render it quite what such a work should be—generally intelligent, and applicable to all occasions.

*Tales of Early Piety, by Two Sisters. Pp. 332. (London, Hatchard.)*—Three simple and pious narratives, the end of which is to lead the young to the love of virtue and religion.

*De Lara's Spanish Grammar. Pp. 158. (London, Longman and Co.)*—The author is intimately versed in his subject, apparently a good linguist, and his work proves him to be a clever instructor in the Spanish tongue.

*The Dublin Penny Journal, 1835, 6. (Dublin, Dixon Hardy: London, Groombridge.)*—We sincerely regret to see that ill health compels our instructive and pleasant contemporary to suspend, if not to close, his agreeable labours with this his fourth volume. He had attained, as he deserved, very considerable circulation. The acknowledgment of the Editor to the *Literary Gazette* is feelingly returned to Mr. Hardy, from whose talents we have fully received much gratification, and been much instructed on many points, especially Irish, of curiosity and interest.

#### ORIGINAL CORRESPONDENCE.

##### THE MOON.

THE following notes of observations, made several years since, relating to some interesting parts of the moon's surface, may be useful to such of your youthful readers as can command the use of a reflecting telescope, and feel the inclination to direct it to that beautiful satellite, and may possibly create a desire to be better acquainted with other celestial objects:—

1. *The Ridge of Mountains in the Moon, called by Hevelius, the Apennines.*—When the moon is between 8 days 6 hours, and 9 days



old, with a reflecting telescope, and magnifying power of from 100 to 150, this ridge, or chain, may be as distinctly seen as the Apennines, in Italy, on a well-executed map; dark shadows are thrown on the eastern side, and they are then (and at this period only) seen in high relief. Thirteen peaks may be counted—the fifth from the lower end is the highest. There is a small crater between the third and fourth (counting from the upper end of the chain), and one on the declivity of the fifth (counting also from the upper end). This ridge, or chain, the only one in the moon which can be properly so called, as all the other mountains are detached, or in clusters, runs in a N. W. and S. E. direction. The upper part of the ridge is situated between the two dark parts, called seas (viz. Mare Imbrium and Mare Serenitatis), known to young people as the right and left eyes of the moon, and the northernmost mountain of the chain is situated half-way down the eastern side of the latter. Near the lower end of this chain there is a large crater, with a central cone—such craters, it is well known, are numerous in the moon—and the observer will be struck with their resemblance to Barren Island, in the Bay of Bengal (excepting the water); a print of which is given in the second volume of Lyell's "Principles of Geology."

2. *Mare Serenitatis*.—In the maps of the moon, this sea is generally represented with an irregular circular line of faint light within its boundary. I had a very favourable opportunity of seeing the western half of this sea when the moon was 5 days 20 hours old, when I observed that the semicircular line of the light then visible was divided into four curved lines, beautifully and clearly defined, not connected; appearing like immense dikes, or mounds, in a plain of lava, and I have no doubt the eastern half is much the same.

3. *The Mare Crisium* is a dark spot, seen with the naked eye, near the edge of the moon, in the north-west portion of its surface. This sea may be seen in profile when the moon is about 2 days 16 hours, or 17 days 3 hours old: its surface is convex, and you are reminded, when looking at it, of the convexity of the plain of Malpais, described by Humboldt, and which he attributes to "inflation from below." This sea has four cavities (without any annular elevation) within its boundary; the lower one is the largest, and the sun occasionally shines into it. On the 21st of January, 1828, the moon's age 4 days 17 hours, the libration must have been very favourable for my view: this sea was more open than I had ever seen it, and, consequently, its form was nothing like what is given in maps of the moon, and I observed four mountains near each other, but not connected, in the N. E. corner: the high ground which surrounds this sea, and their low situation, prevent their being seen at other times. All the seas, as they are called, are of a basaltic colour, but contain no water.

4. On the 3d of May, 1827, moon's age nearly 8 days, I observed a straight cleft or fissure among some rocks, on the northern boundary of the Mare Imbrium, which it crosses, having nearly a N. W. and S. E. direction. It lies nearly in a line between the craters Plato and Aristoteles. It was then of a dark colour. I saw it again on the 2d of July, 1827, moon's age 8 days 11 hours; the sun then shone into it, and it was not easily found. I do not think it has been noticed before.

5. The beautifully illuminated detached peaks, or points, on the southern margin of the unlighted portion of the moon's disk, may be seen when the moon is about 3 days 17 hours

old; but much depends upon the libration: it was at that age I saw them on the 29th of April, 1827, and often since.\*

JOHN FORD,  
Late of the 79th Regiment.

## ARTS AND SCIENCES.

### ZOOLOGICAL SOCIETY.

ON Thursday afternoon, the first monthly meeting of the Society was held in the new apartments, Leicester Square. They appear to be admirably well adapted for the purposes of such an institution; the museum especially is commodious and elegant in its construction. The numerous preparations of beast, bird, reptile, &c. have been arranged by Mr. Martin, the curator, with great skill and judgment; the effect of the whole is exceedingly pleasing. Upwards of 53,000 persons visited the gardens and museum last month; this increase as compared with the same period of last season, is no doubt owing to the continued attractiveness of the giraffes. M. Thibaut, and his companions, have left England, their attendance on the giraffes no longer deemed necessary. The expense to the Society of these interesting animals, up to the time of Thibaut's departure, was 2332l. The balance in favour of the Institution, on the accounts of the month, independently of some exchequer bill investment, was declared to be 1761l. We willingly give publicity to the following brief remarks made by Mr. Broderip, on the *Bulinus Crichtoni*. This curious shell was brought home from its habitat (*ad ambo juxta Huanuco Peruvia*), by Lieut. Maw, R.N., and presented by him to the Society, from whose museum it has been meanly stolen; it certainly was, and wherever it may be is, the only specimen in Europe. It was in remarkably fine condition. The apex of the shell is broken; and its actual length is 2½ inches. It will be observed, on inspection, that the specimen is notched at the base, but this is supposed to have arisen from accidental distortion.

### FINE ARTS.

#### THE STATUE OF GEORGE III.

[The Editor of the *Literary Gazette* having had the honour to be named one of the committee for carrying this patriotic design into effect, and having taken a zealous part in all its proceedings, will be a sufficient reason for adopting the newspaper description of this ceremony, instead of offering, as in other cases, an original account of it.]

THIS erection, in Pall Mall East, of the statue of George III., which has so long employed the labour and talents of Mr. Matthew Coste Wyatt, the artist, took place on Wednesday. It was originally intended to place this very splendid work of art at the bottom of Waterloo Place; but it was not considered proper that the statue of the Duke of York should have the back turned towards the statue of his father, and the situation originally chosen was, consequently, abandoned. The spot it now occupies was then selected, and great preparations were made to erect the statue on the 4th of June last, the anniversary of the birthday of the venerable monarch. These preparations were, however, rendered nugatory by the opposition of an individual, Mr. Williams, of the firm of Ransom and Co., who considered that an injury would be done to his premises by the proposed erection in the place chosen, and who, in consequence, obtained an injunction, which was not removed until after considerable delay and difficulty in a court of equity (the Wednesday preceding). All obstacles, however, having been overcome, the statue was placed upon its base, and, at half-past three o'clock, unveiled to the view of the public. For some time before the moment in which the screen, with which it had been surrounded, was removed, a great crowd of persons had assembled; and every window and balcony in the neighbourhood was crowded with the loyal and curious.]

\* The moon's age is not to be taken from the column marked moon's age in the almanacs, but counted from the day and hour of the new moon. For the names given above, refer to Cooke's quarto map of the moon, sold by Dollond.

† Messrs. Ransoms' Banking House, and one of the partners', adjoining, should be excepted. They were shut, as if for a public mourning; but the servant-maids

The platform immediately round the statue, which was necessarily very confined, was filled with a vast concourse of the nobility and persons of high rank; amongst them were the Duke of Rutland, Lady E. Manners, Lords T. Manners, C. Manners, Forrester, and Scarborough, Sir F. Trench, Colonel Gaitskill, the Hon. Mr. Cust, Mr. Ramsbottom, M.P., Mrs. Lane Fox, &c. The whole scene was particularly animating. There was no disorder or accident, although the adjacent streets were crowded; the police were on the alert, and every arrangement was made to prevent confusion and avoid danger. At half-past three o'clock, his Royal Highness the Duke of Cumberland arrived on foot, and ascended the platform: he was greeted with loud cheers, which he returned by bowing repeatedly to those around him. His royal highness, preceded by the members of the committee present to receive him, viz. Sir F. Trench, Mr. Ramsbottom, Col. Gaitskill, and Mr. Jerdan, having taken his place, the curtains were withdrawn, and the statue exposed to the eyes of the beholders. This was the signal for waving of hats and loud huzzas; and when they had subsided,

Colonel Trench advanced towards the duke, and addressed him in the following manner:—In consequence of the absence of Lord Kenyon, who is the chairman of the committee of which I have the honour to be a member, I have been requested to state to the subscribers the cause of the delay in the erection of the beautiful equestrian statue now before us. Soon after the death of George III. Mr. Wyatt proposed to form a monumental trophy, representing his majesty in a triumphal car, drawn by four horses. A very beautiful sketch was submitted to the public, and subscriptions were solicited; but from want of adequate means, and from a combination of adverse circumstances, the artist was obliged to abandon this splendid and magnificent project. In November 1832, a committee of subscribers was appointed; and, on considering all the circumstances of the case, they decided on employing Mr. Wyatt to make an equestrian statue. The means at their disposal amounted, in subscriptions paid, and interest, only to 3000l. The committee were aware how infinitely inadequate such a sum was to remunerate an artist for such a work; and, though they agreed among themselves to guarantee to Mr. Wyatt a sum of 4000l., yet they felt that, in truth, this sum was scarcely equal to the necessary expenditure attending such a work, and left nothing at all in the shape of pecuniary compensation to the artist. In confirmation of this opinion, I am informed that Sir Francis Chantrey received 8000l. for the statue of Sir Thomas Munro, a work precisely of the same size as that which we now see before us. The equestrian statue of George IV., cost 9000l.; and the statue of the Duke of York, in Waterloo Place, 7000l. I have heard that the equestrian statue at the end of the Long Walk, at Windsor, cost 30,000l.; and that the bronze figure in the Park, at Hyde Park Corner, cost as much. I do not pretend to be accurately informed; but, from what I have stated, it is quite clear that the artist could not look for a pecuniary recompense. But still he did not decline the work he hoped to obtain the approbation of the subscribers, the admiration of the public, and, above all, in executing this glorious, but unprofitable work, he felt that he was discharging a debt of gratitude to his beloved patron and benefactor; and I almost envy the emotions which must swell in his bosom when, on this day, he presents to his country his exulting living image of your venerated father (turning to the Duke of Cumberland)—a monarch who long reigned in the hearts of his subjects; who was, indeed, the father of his people; and whose virtues are embalmed by the gratitude and affection of a great empire. Mr. Wyatt engaged to complete his work so that it might be erected on the 4th of June, 1836; and he laboured night and day, to the great injury of his health, for the accomplishment of his engagement; but in February, of the present year, a disaster occurred which almost blighted his hopes, and entailed upon him not only a heavy pecuniary loss, but incredible labour and fatigue. The mischief was not accidental—it could not be accidental. From my own observation, I could venture to pronounce this opinion; but it was confirmed by the testimony of the most scientific men of the country. Still, Mr. Wyatt's zeal, and energy, and enthusiasm, overcame all obstacles, and the statue was ready for erection on the 4th of June. But now a new difficulty presented itself. A gentleman, a banker, residing in an adjoining house, declared that he thought an equestrian statue would be a nuisance. Nay, he made an affidavit to this effect in the vice-chancellor's court. I was called upon to give an opinion, which I did also upon oath, declaring that I had never seen any work, ancient or modern, which I thought so beautiful; that it was an embellishment to any part of the metropolis; and, at all events, would not be a greater nuisance than a lamp-post or a pump. I saw near me a gallant friend of mine, who made an affidavit to the same effect, but of so much more value, as his acknowledged taste is superior to mine. However, notwithstanding our efforts, an injunction was granted to prevent the erection of the nuisance now before us. Two months of tedious and expensive litigation have succeeded; but the lord chancellor removed the injunction, and we are this day met to witness the interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to the public this exulting memorial of your beloved and venerated father. In the name of the committee, I now beg leave to offer to your royal highness their thanks for the honour you have done them in assisting at this interesting spectacle of your royal highness presenting to

esting ceremony. Contemplation of the statue before us will touch the heart of every true Briton, as it now affects mine. It will immortalise the artist who has executed it; and I hope it will prove as imperishable as the recollection of the virtues it is intended to record.

His Royal Highness the Duke of Cumberland said:—Instead of receiving thanks from the committee, I feel that thanks are due from me for being united to assist at this most interesting and gratifying ceremony. No man in this country entertains a higher sense than I do of the virtues and great qualities of that illustrious and venerated individual; and it has been the study of my life to endeavour to imitate his example, and to conduct myself in such a manner as I think he would have approved. The rest of his royal highness's speech was in so low a tone of voice that we were unable to catch it. His royal highness shortly after quitted the platform.

Some blackguards who were in the crowd attempted to insult the duke by hissing, but their attempt was drowned in the loud cheers of the spectators on all sides, who testified their loyalty and good feeling in the most hearty and unequivocal manner. The company on the platform shortly after departed, but it was some time before the curiosity of the numbers assembled could be gratified by a closer inspection of the statue. As a work of art, this superb group stands most proudly prominent. It is a perfect representation of the venerable monarch, George III. and his favourite charger. It embodies great spirit in the design, with great fidelity of portraiture. There is nothing *outré*, absurd, or exaggerated. It is of the finest bronze, of a gorgeous gold colour, varnished to resist the effects of the weather, and is placed upon a base of Portland stone, 12 feet in height, of a classic and simple construction.—*Times*.

#### DRAWINGS OF RAFFAELLE AND M. ANGELO.

In former Nos. of the *Literary Gazette* we have expressed a hope that these drawings would be preserved to the country for the benefit of our Fine Arts, and also our gratification, that a similar view of the subject had been taken by many eminent academicians and lovers and patrons of art. We noticed, too, their interview with the chancellor of the exchequer, and the expectations to which it gave rise; and we have now the pleasure of publishing their petition, which fully explains the nature of the question, and the value of these inestimable treasures.

To the Right Honourable the Lords Commissioners of His Majesty's Treasury.

"The humble Memorial of Professors and Amateurs of the Fine Arts.

"Sheweth,

"That we, the undersigned Professors and Amateurs of the Fine Arts, most respectfully address your lordships to express the deep interest we feel in the opportunity which now presents itself for securing to England the splendid collection of original drawings by Raffaele and Michael Angelo now in the possession of Messrs. Woodburn, and which, at great cost and with anxious care and research, was formed by the late president of the Royal Academy, Sir Thomas Lawrence.

"That your Memorialists fear that the Collection, unrivalled in rarity and excellence, may, unless purchased by the government, pass altogether from our country to enrich the collections of foreign states, or the cabinet of private individuals, and deprive your petitioners and the public for ever of the power of referring to and studying these matchless productions of two of the greatest painters that ever lived.

"That a century or more might elapse before such a collection of pictures could be formed in our National Gallery as would enable us to vie with those on the continent; whereas the addition of these drawings would at once stamp a peculiar value upon our stores of Art, such as no other nation could ever hope to attain.

"That our National Gallery was founded principally to foster and encourage the growth of Fine Art among us, and for the improvement of national taste, and no doubt can justly be entertained that it has been of great utility in both points. But the pictures exhibited there shew only the finished state of the art of painting, as far as the talents of the various artists who painted them could carry it, and nothing of the modes of study, or the progress of thought, employed in composing them. These drawings, the early studies for many of the finest paintings that exist, in great measure supply that desirable lesson, particularly in whatever relates to form in composition, either of the naked figure, or of draperies; to expression which denotes the feeling of human beings both in action and in look; and to the light and shade in which they were to be painted. Thus, the gradual advance of the great artists towards the feeling of perfection is manifested in these drawings; and hence they furnish instruction to the active and intelligent student, encouragement to the modest, and rebuke to the vain and presumptuous.

"That many objections were made to the purchase of the Elgin marbles when brought forward to the consideration of Parliament; they are now found to be productive of honour and advantage to the country, from the attraction they hold forth to foreigners to visit us,

no less by the renown of their beauty and their excellence, than of their antiquity.

"That your Memorialists are assured by a written declaration of Messrs. Woodburn (a copy of which is subjoined), that they are willing to submit the drawings to the inspection and valuation of persons competent to judge of such things, in order that the money value of them may be satisfactorily ascertained.

"Your Memorialists, therefore, humbly and earnestly pray that you will be pleased to take this measure into your most favourable consideration, hoping that thereby you may be enabled to insure to the nation possession of these unique and excellent works of art, and cause them to be deposited either in the National Gallery or the British Museum, as to your wisdom may seem fit; which your memorialists conceive will, like the possession of the Elgin Marbles, redound to the honour of our country, as well as to the benefit of students in the Fine Arts, and to the advancement of the public taste.

"Copy of Messrs. Woodburn's Declaration, *altered to above.*

"If the gentlemen named in this paper are willing to inspect the drawings by Raffaele and M. Angelo in the Lawrence Gallery, with a view to purchase for the nation, Messrs. Woodburn are willing to accept whatever sum they may value them at.

(Signed) "Samuel Woodburn, for Self and Brothers.

"Lord Vernon, Sir Charles Greville, W. Esdaile, Esq., K. Ford, Esq., the Hon. H. Wellesley.

"Or, Messrs. Woodburn are willing to submit the drawings to the inspection of any persons the trustees (meaning those of the National Gallery) may appoint, or the government may wish, to value them; Messrs. Woodburn retaining the right of receiving or rejecting the valuation they may make.

(Signed) "Samuel Woodburn, for Self and Brothers."

The petition itself is signed by between three and four hundred individuals, many of them highly distinguished in various walks of refined and intellectual cultivation.

#### NEW PUBLICATIONS.

*The Althorp Picture Gallery, and other Poetical Sketches.* By a Lady. 12mo. pp. 163. 1836. Edinburgh, Blackwood and Sons; Aberdeen, Brown and Co.; London, Longman and Co.

WE regret that we cannot speak of this little volume as highly as we wish; and we regret it the more, because it contains strong evidence of good feeling, original thought, poetical imagination, and elegance of mind. But it is written with so much negligence; there are so many passages vague, defective, or redundant; and the imagery and metaphorical illustrations are frequently so incorrect, that the merit which it in other respects undoubtedly possesses is sadly obscured. The fair author will not do her talents justice, unless she enter upon a course of severe mental discipline, as regards composition, and the precise adaptation of language to the expression of ideas.

#### ORIGINAL POETRY.

##### THE CAPTIVE.

THERE was joy in my home—there was beauty and light;

For, fair as their mother first smiled on my sight,  
My daughters around me in innocence bloom'd,  
And my sons the free bearing of manhood assum'd;

While Christmas came round with mirth, music,  
and song,  
And their sire was the proudest of all that gay throng.

But a sound fill'd the land of suspicion and dread,  
And the guiltless from home to a prison were led!

From the arms of my children they tore me away;  
No anguish could move them—no mercy had they!

And Christmas came round—but, ah! chang'd  
were its strains.

To the clank of my fetters—to darkness and chains!

And years crept away; still I hoped, as of yore,  
To behold my sweet home—kiss my children  
once more!

Whilst a record of days, midst the darkness, I kept,

I prayed to the God of the captive, and wept!  
Till memory grew wearied, and blighted its power,

And Christmas came round, and I knew not  
the hour!

Still years and years fled; no impression they gave;

'Twas a void—a delirium—a life in the grave—  
A chaos of thought—a dream—wild, yet awake.  
But, alas! such a dream as no morning could break!

And Christmas came round, but its brightness  
was o'er;

It found not the captive, he knew it no more!

At last, when the hairs on my temples were gray,  
When my form had grown feeble, and bent  
with decay,

The door of my cell grated open—for me!  
I was dragg'd into day, and there told I was free!

It was winter: the wind whistled cold o'er my brow;  
But methought it seem'd Christmas, and wel-  
com'd its snow!

I was free! I beheld the glad sun once again;  
Thought its light was but torture—its loveliness pain.

I was free! I forgot the sad years that had roll'd;

I forgot I was poor, and decrepid, and old!  
And methought that sweet Christmas again  
would appear

In the home of my heart, with the beings most dear!

I drew towards the spot where my home used  
to bloom;

But its walls lay in dust, and my wife in the tomb!

My daughters were scattered the wild waters  
wide,  
had died!

And my sons midst the wars for their country  
So I turn'd to the dungeon, and craved for my chains,

For the captive no home, and no Christmas  
remains!

C. SWAIN.

##### THE HOME OF THE PARTED.

FROM the home of the parted the music is fled,  
O'er the desolate garden the wild weeds are  
spread:

The walls lie in ashes, the roof-tree is crush'd,  
And the voices of old by the cold heart are  
hush'd;

The light-bounding step on the threshold is o'er,  
Whence the lost voice of echo shall answer no  
more.

And thou with pale forehead, bowed low on  
thine hand, [stand?]

Whence com'st thou in gloom 'mid the ruin to  
"I come from my path o'er the desolate deep,  
In the Home of the Parted, to linger and weep;

For 'twas here by the portal, with rank weeds  
o'ergrown; [down-]

That the last setting ray of my boyhood went  
I passed o'er the waters, a child of the wave,

I grew weary of life, yet I found not a grave:  
'Mid the howl of the storm when the mid-  
watch was kept, [wept;]

I thought of the playmates of childhood, and  
And the voice of their memory was sweeter to  
me, [saw.]

Than the soft-breathing shelt that lies under

And thou o'er whose cheek a soft sorrow is stealing, [kneeling?]  
What dost thou beside him all mournfully  
"I have bowed to the Idols of many a shrine,  
I have joined in their worship, and deemed them divine;

To Beauty, Ambition, and Gold have I given  
The prayer and the vow which I owed unto Heaven.

Ambition waned from me as stars from the morn, [sorrow?]  
Wealth brought me but envy, and Beauty but Those Idols lie broken, and deeply I feel

How pure is the shrine on whose ruins I kneel;  
And I turn from them all with Affection's fond tear, [here?]  
To the God of my Fathers that speaks to me

And who is the youth with his sword red with rust, [the dust?]  
Low stretch'd on the earth, his bright locks in "He hath fought for the land on whose bosom he lies, [ties?]

For his home and his hearth, and its holiest  
He comes crowned with the laurels that circle the brave,  
But his home is a ruin, his hearth is a grave!

He flew to the field where the war-thunders roll, [soul?]  
But the love of his childhood lay deep in his Mid his rest on the mountains he yearned for each glance, [soft trance?]

That beamed through his slumbers in memory's  
He returns—they are gone, and he sees them no more, [o'er?]  
And the dream of his youth with his glory is

He sleeps the calm sleep that shall see not the morrow, [sorrow?]  
Their dearest—their youngest—the heir of their And we, who have struggled on land and on wave, [grave?]

We linger to breathe but one sigh o'er his Then, silent and seared as the leaf on the tree, In the graves of the parted our dwelling shall be!"

ELEANORA LOUISA MONTAGU.

## DRAMA.

*Drury Lane*, as has been known for weeks, to those in the secret, is now publicly announced as relet to Mr. Bunn; who has also, we are informed, got the English Opera House for October. There will be frequent French plays, to oblige French actresses, who have noble or other English patrons!!

*Haymarket*.—After a long series of well-cast sterling comedies, relieved by pleasant and lively entertainments, and varied with operas, in which Sinclair and Miss P. Horton have had leading parts, the manager, on Monday, produced *Ion* at this house, with the attraction of Miss E. Tree as the hero. It is a sweet and graceful performance; the only defect in which is one of nature. It was not injudiciously apprehended, in the first instance, when this drama was produced, that the masculine appearance, mind, and energy of Macready, might be too much for the character; and it was only his consummate skill which surmounted the difficulty, and made it one of the noblest efforts of the stage. Miss E. Tree falls exactly into the opposite: epicene personation is hardly within the scope of tragedy. All she does is replete with taste and talent; but there is a lack of force, and a feminine feeling throughout, which fails to impress the spectator with the idea of even the youthful boy *Ion*. For *Ion* is exalted into man, and advanced in years by the terrible acts he has

to perform; and we deem it impossible that any woman, however gifted with genius, could embody Mr. Serjeant Talford's conception of the fated Greek. Still, there is much, very much to admire and applaud in Miss Tree's attempt, which possesses the great dramatic property of touching the hearts of the audience. Miss Taylor was more natural than we have often seen her, in *Clemantine*; and, to our judgment, Vandenhoff played *Adrastus* (a difficult task) with much skill and ability.

The *Queen's Theatre* has been reopened, we believe, under the management of Captain Addison; and Mrs. Waylett, with other popular performers, are engaged in the company. We have not yet had an opportunity of seeing the novelties.

## VARIETIES.

*Statue of George III.*—The good feeling of Mr. Wyatt, the artist, to whom we are indebted for this incomparable equestrian group, is not more conspicuous in his noble work, than in the promptitude with which he is removing the scaffolding, and every thing which could be considered a nuisance even by those who have so strongly opposed him, and put him to so large an expense. We do trust, that when these parties see the fine design cleared of all incumbrances, they will be among the foremost to acknowledge their misapprehension, and consider it one of the most interesting and beautiful ornaments which could be placed within view of their dwellings.

*The Persian Princes.*—We have, at a late hour, received Mr. Minasi's beautiful portraits of the three Persian princes, now in London, and their secretary; and have only time to remark, that they are striking likenesses of these interesting personages, and charming productions of art.

## LITERARY NOVELTIES.

### LIST OF NEW BOOKS.

Scenery of the Whitby and Pickering Railway, from Drawings by G. Dodgson, with Description by Henry Belcher, 8vo. 10s. small; 15s. large paper.—Anatomist's Instructor and Museum Companion, by Fred. John Knox, 12mo. 4s. 6d. bds.—Traditions of Perth, by George Penny, 8vo. 6s. 6d. bds.—Tales of Early Poetry, 12mo. 3s. cloth.—Library of Anecdotes: Book of Table-Talk. Vol. II. with Cuts, 12mo. 6s. cloth.—Lectures on the Connection between Science and Revealed Religion, by Dr. N. Wiseman, 2 vols. 8vo. 24s. cloth.—Popular Mathematics, by Robert Mudie, fcap 8vo. 3s. 6d. cloth.—The Beauty of the Rhine, a Metrical Romance, by Capt. R. Hort, 81st Regiment, 8vo. 7s. cloth.—Arnaldo Gaddo, and other unacknowledged Poems, by Lord Byron, &c. 8vo. 12s. cloth.—The Botanist's Manual, 18mo. 2s. cloth.—The Angler's Manual, by John Turton, 18mo. 3s. 6d. cloth.—Course of Lectures on Education of Infant Children, by Mrs. Thomas Spurr, 18mo. 2s. 6d. cloth.—Archibald Daubney's Protestant's Companion, 2d edition, fcap 8vo. 6s. bds.—Rev. J. Slade's Family Readings from the Gospel of St. John, 12mo. 5s. 6d. bds.—Rev. Arch. Berens's Twenty-six Village Sermons, 12mo. 5s. 6d. bds.—The Oakleigh Shooting Code, by Thomas Oakleigh, post 8vo. 8s. 6d. bds.—The Letters of Runnymede, post 8vo. 10s. 6d. bds.—Treatise on Fortification, with a Memoir on Artillery, by Hector Strath, 2d edition, 8vo. 11. 10s. bds.

## METEOROLOGICAL JOURNAL, 1836.

July.	Thermometer.	Barometer.
Thursday... 28	From 50 to 77	30.00 to 29.50
Friday... 29	... 57 ... 68	29.66 .. 29.60
Saturday... 30	... 52 ... 64	29.61 .. 30.12
Sunday... 31	... 47 ... 68	30.26 .. 30.39
August.		
Monday... 1	... 50 ... 68	30.10 .. 29.95
Tuesday... 2	... 47 ... 67	29.94 .. 29.99
Wednesday 3	... 52 ... 75	29.96 .. 29.76

Wind very variable, S.E. prevailing. Generally clear, except the 29th and 30th, when a little rain fell.

Rain fallen, .3125 of an inch.

Edmonton. CHARLES HENRY ADAMS.  
Latitude.....51° 37' 33" N.  
Longitude..... 3 51 W. of Greenwich.

## ADVERTISEMENTS, Connected with Literature and the Arts.

## BRITISH INSTITUTION.

PALL MALL.  
The Gallery, with a Selection of Pictures by ancient Masters of the Italian, Spanish, Flemish, and Dutch Schools, including Two of the celebrated Marbles from Marshal Soult's Collection, which his Grace the Duke of Sutherland has most liberally allowed the Directors to exhibit for the benefit of the Institution, is open daily, from Ten in the morning till Six in the evening.

Admission, 1s. Catalogue, 1s.  
WILLIAM BARNARD, Keeper.

## TO PORTRAIT PAINTERS.

A young man of studious habits, having been some years with one of the most eminent miniature painters as assistant, requires a similar Engagement, either weekly, quarterly, or would engage for some definite length of time. He can be respectfully recommended as to character and close application to business, and his abilities may be known by any artist wishing to engage him, as Advertiser, on receiving a communication, will send specimens of his style of Painting. To save unnecessary trouble, the required terms are Two Guinea per Week, or One Guinea with Board and Lodging. Any communication may be directed to Mr. Morris, 35 Ludgate-street.

This day is published, price 3s.

**THE UNIQUE;** a Tabular View of the French Language; shewing and explaining at once, the most intricate, as well as the most useful part of that Language.

Contents.  
Etymology.—Articles: their use, and the Formation of the Plural of Nouns.—Adjectives, regular and irregular.—The different kinds of Pronouns.—A Table for the Formation of 4899 Verbs amenable to rule.—A Nomenclature of all the Irregular Verbs.—Rules to ascertain the Gender of upwards of 16,350 Nouns, with their Exceptions, by the simplest and best Method possible.

H. Hooper, 13 Pall Mall East.

## MODERN IDEAGRAPHIC WRITING.

The Second Lesson of the Inventor of this "Short Hand," including a Copy of the First, that being now published, is 10s. 6d. This concludes his Syllabic System, and is all that is necessary for the useful purposes of Stenography. Private Pupils are seen at home, from Ten to Four, on Mondays, Tuesdays, and Thursdays; and from Six to Nine, &c., on Wednesdays and Fridays.

1 Ashle Street, Hoxton.

## SALES BY AUCTION.

SOUTHGATES' ROOMS.

Collection of Books.

By MESSRS. SOUTHGATE AND SON,

AT THEIR WEEKLY SALE-ROOMS,

22 FLEET STREET,

ON WEDNESDAY, AUGUST 10, AND

FOLLOWING DAYS,

INCLUDING

A Library from the Country.

Among which are, Description de l'Egypte par pendant l'Exposition de l'Année de Napoleon, 4 large vols. of Plates, and 4 vols. Letter-press; Dance's Portraits, 2 vols.; Ray's Military Antiquities; Duncan's Caesar; Clarke's Works, 4 vols.; Neale's Gentlemen's Seats, 5 vols.; Malcolm's Persia, 2 vols.; Wood's Athénée Oxioménite, 4 vols.; Folks on Coins; Evelyn's Sylva, 2 vols.; Bloomfield's Norfolk, 11 vols.; Scott's Prose Works, 23 vols.; Barbauld's Novels, 50 vols.; Martin's Colonies, 5 vols.; Walpole's Letters, 3 vols.; Selections from the Edinburgh Review, 4 vols.; Napier's Peninsular War, 3 vols.; Fielding's Works, 12 vols.

Collection of Oriental Books, Persian Manuscripts, &c.

May be viewed, and Catalogues (price 1s.) had at the Rooms.

Copper-plates, with Remaining Stock, &c.

Including Brown and Lothern's New General Atlas, 40 Plates, folio, (upwards of 150l. was recently expended on improvements and corrections,—the principal Maps are with Roads, and are sold separately); Walker's Classical Atlas, 19 Copper; Cardonne's Scottish Coins, from 1185 to the Union, 1795, 20 Copper; Seger's Principally Order of Callars, 8 Plates; Turner's Views in Yorkshire, 30 Plates; Otley's Engravings, 29 Copper, and Wood Blocks; Hastings' Engravings, after R. Wilson, 42 Copper; the Siege and Relief of Gibraltar, by Sharp; the Sortie of Gibraltar, by ditto; Plates to numerous valuable Works; Portraits, Landscapes, Historical and other Subjects.

Money advanced upon Duplicate Portions of Booksellers' Stock, upon Libraries, and Literary Property in general.

## MUSIC.

## THE SINGING MASTER.

Containing Instructions for teaching Singing in Schools and Families.—The Notation of Music.— Rudiments of the Science of Harmony.—and a Selection of Popular Airs, arranged as Songs; and also Harmonised for Three Voices, as Glee, or Short Chorus; Adapted, with suitable Words, for the Use of Children, and Young Persons of different Ages. Price 5s. 6d.

E. Wilson, Royal Exchange; and J. Hart, Music-Seller  
109 Hatton Garden.



## BOOKS PUBLISHED THIS DAY.

**SCHOOL LIBRARY**, removed from St. Paul's to 131 Fleet Street, where may be had, just published, price 2s. 6d.

Instructions for the Mixtures of Water-Colours, adapted to the various Styles of Miniature, Landscape, Flower, and Fruit Painting. To which is added, the Elements of Painting in Water Colours.

By HENRY HARRISON,  
Professor of Painting,  
J. Souter, 131 Fleet Street.

New editions of Hamel's Works.

**UNIVERSAL FRENCH GRAMMAR.**

By NICHOLAS HAMEL. 4s.

Grammatical Exercises upon the French Language compared with the English. By N. Hamel. 4s.

Questions on the above, with Key. 9d.

Key to Hamel's French Exercises. 3s.

The World in Miniature; containing a curious and faithful Account of the different Countries of the World, for translation into French. New edition, completely corrected to 1830. By N. Hamel. 4s. 6d.  
London: Longman, Rees, Orme, and Co.; and G. B. Whittaker and Co.

In 12mo, price 6s. in boards, the Third Volume of

**PLAIN PAROCHIAL SERMONS**,

preached in the Church of Bolton Church-Moors.

By the Rev. JAMES SLADE, M.A.

Vicar of Bolton, and Prebendary of Chester.

Printed for J., G., and F. Rivington, St. Paul's Churchyard, and Waterloo Place, Pall Mall.

Of whom may be had,

The First and Second Volumes, price 6s. each.

For Schools.

Price 3s. in boards.

**A LATIN SYNTAX**, and First Reading-Book for Beginners; being an Adaptation of Broderick's "Little Latin Grammar" to the Eton Syntax.

This is the work of an excellent and thorough scholar, and one of the very best books yet published for its purpose.—*British Magazine*.

Rivingtons, St. Paul's Churchyard, and Waterloo Place, Pall Mall; and J. W. Parker, West Strand.

New Editions of Keith's Mathematical and Geographical Works.

**NEW TREATISE ON THE USE OF THE GLOBES**; or, a Philosophical View of the Earth and Heavens, comprehending an Account of the Figure, Magnitude, and Motion of the Earth, with the Natural Changes of its Surface, caused by Floods, Earthquakes, &c. 12mo. with Plates, 6s. 6d. bound and lettered.

Key to the above, by W. H. Prior. 2s. 6d.

Elements of Plane Geometry;

Containing the First Six Books of Euclid, from the Text of Dr. Simson, with Notes, Critical and Explanatory. To which are added, Book VII. including several important Propositions which are not in Euclid; Book VIII. consisting of Practical Geometry; Book IX. of Planes and their Intersections; and Book X. of the Geometry of Solids. 8vo. 10s. 6d. boards.

Introduction to the Theory and Practice of Plane and Spherical Trigonometry, and the Stereographic Projection of the Sphere, including the Theory of Navigation; comprehending a variety of Rules, Formulas, &c. with their Practical Applications to the Mensuration of Heights and Distances, &c. 8vo. 14s. boards.

System of Geography,

On an entirely new Plan, in which the recent Alterations in the Division of the Continent are carefully attended to. 12mo. 6s. bound.

London: Longman, Rees, Orme, Brown, Green, and Longman.

Bishop Butler's School Atlases, &c.

**ATLAS OF MODERN GEOGRAPHY**, consisting of 23 coloured Maps, from a new set of Plates, corrected to 1835. 12s. half-bound.

By SAMUEL BUTLER, D.D.

Lord Bishop of Lichfield and Coventry, late Head Master of St. Albans School.

Also, by the same,

11.

Atlas of Ancient Geography, consisting of 22 coloured Maps, with a complete accented Index. 12s.

111.

General Atlas of Ancient and Modern Geography. 45 coloured Maps and 2 Indexes. 17. 4s.

The Author begs to observe that in the present editions he has added Maps of the West Indies and Australia to the Modern, and of Mauritania, Numidia, and Africa Propria, to the Ancient Atlas; and has had several of the Maps redrawn and re-engraved, especially those of Greece and Italy, on a larger scale, and one of Italy also added, without any increase of price.

Sketch of Modern and Ancient Geography, for the Use of Schools. New edition, corrected to 1835. In 1 vol. 8vo. 9s. boards.

An Abridgement of the same Work, for the Use of Beginners.

Outline Geographical Copy-Books, intended as Practical Exercises. 4to. 4s. each, sewed.

A Praxis on the Latin Prepositions; being an Attempt to illustrate their Origin, Signification, and Government, for the Use of Schools. New edition, 8vo. 6s. 6d.

Key to the same, 6s. boards.

London: Longman, Rees, Orme, and Co.

## NOVELTIES IN LITERATURE.

To be had of all Booksellers.  
I. The Viscount de Chateaubriand's Sketches of English Literature. 2 vols. 8vo. 21s.

II. Mrs. Armytage; or, Female Domination. 3 vols.

III. Miss Landon's Traits and Early Life. 1 vol. 7s. 6d. bound.

IV. Captain Brenton's Naval History, Part III. price 3s. 6d.

V. The Diary of a Désennuyée. 2 vols. post 8vo.

VI. Hook's Sayings and Doings, First Series, complete, 6s.

VII. Louis XVIIIth's Private Correspondence (in French), 7s. 6d.

VIII. The Violin and its Professors, 1 vol. 7s. 6d. bound.

IX. Mr. Bulwer's "Devereux," complete for 6s.

X. Service Afloat. By Lieut. Towne, R.N. New edition, 2 vols. Henry Colburn, 13 Great Marlborough Street.

Church and Universities.  
With a view of giving the Reports of the Church Commissioners, and many other important Documents, Twelve additional pages are given in the August Number of

**THE BRITISH MAGAZINE**, and Monthly Register of Religious and Ecclesiastical Information, in lieu of the usual Plate.

Among numerous topics of interest to the Church, the following are discussed:—Church Reform—The Established Church Bill—Memorial of the Chapters—English Tithe Bill—The Million Act—Scotch Universities—Wise's Lectures—Coronation Oath—Play Acting at Mill Hill.

J. G. and F. Rivington, St. Paul's Churchyard, and Waterloo Place, Pall Mall; J. Turrill, 350, and T. Clerc Smith, 287 Regent Street.

Third Series of Mr. Girdlestone's Parochial Sermons.

In 12mo, price 5s. 6d. boards.

**TWENTY PAROCHIAL SERMONS** (Third Series) on PARTICULAR OCCASIONS, for the most part referring to Charitable Collections. With an Appendix of Notes and Illustrations.

By the Rev. CHARLES GIRDLESTONE, M.A.

London: Printed for J. G. and F. Rivington, St. Paul's Churchyard, and Waterloo Place, Pall Mall; and sold by J. H. Parker, Oxford; and H. C. Langbridge, Birmingham.

Of whom may be had,

The First and Second Series, price 5s. each, in boards.

Also, by the same Author,

The Book of Psalms, according to the Two Authorised Translations of the Holy Bible and Common Prayer, together with the Marginal Notes, price 4s. 6d.

To be continued Monthly, price, royal 8vo. 2s. 4to. 2s. 6d.

No. I. of

**THE NATURALIST;**

With a highly finished coloured Engraving of the Swift-foot (*Curculio liliifolius*), and illustrated with Woodcuts.

Conducted by R. MAUND, F.L.S., and W. HOLL, F.G.S.

Assisted by Several Eminent Scientific Men.

Contents:

Original Communications.—Description of the Swift-foot (*Curculio liliifolius*), by Shirley Palmer, M.D.—Study of Nature, No. I. Reciprocal Influence of the Natural Sciences, by Robert Muir.—Observations on the Importance of the Study of Comparative Anatomy, with a Translation of Blumenbach's chapter on the Structure of the Bones—Notes on British Insects, by James C. Dale, M.A., F.L.S.—Notes of a Botanist, by J. Murray, F.L. and G.S.—An Account of the Structure of the Heart in the Testudo Mydas, or Green Turtle—Animal Prognostics—Observations on the Argulus Foliosus, (Dunne), as injurious to Gold and Silver Fishes, by Miss Dobson. Communicated by Mr. George Samouelle, M.A.S.—Observations on the scarce Swallow Tail (*Papilio Podalirius*)—Discovery of the Alysum Calycinum in Charwood Forest.—On the Fen Reeling, (Salicaria Arundinacea, Selby), Reed Wren, or Reed Warbler of other Ornithologists, by Edward Blyth—On the Papilio Machaon, by I. Curtis—Music of Snails, by Mrs. S. Kennaway—Notice of the Reported Capture of the Common Garpike (*Silurus vulgaris*) in the River Tame—The Redshank.

Reviews.—Recherches sur les Poissons Fossiles, par Louis Agassiz.—Jenyns' Manual of British Vertebrate Animals.—Extract from Foreign Scientific Journals.

London: Published by R. Groombridge, Paternoster Row; W. Currie and Co., Dublin; White and Co., Edinburgh; Galignani, Paris; L. Haumann and Co., Brussels. New York: W. Jackson.

THE DUBLIN UNIVERSITY MAGAZINE

For August, price 2s. 6d. contains—

The Collision—Anthologia Germanica, No. VII. Kerner's Lyrica Poema; Stray Leaflets from the German Oak—Sonnets—The Three Wishes—Holberg's Peter Faar—F. Florelli Italiani, No. VIII.—A Moonlight Meditation—Walsh's Constantinople during the Greek and Turkish Revolutions—Remarks upon the Writing on the Second Set of Tables of the Covenant (contained in a Reply to the Strictures of an Anonymous Critic), by Dr. Wall, S.F.T.C. and Professor of Hebrew in the University of Dublin—The Botany of Ireland—Alison's French Revolution.

Dublin: William Curry, and Company, Simpkin, Marshall, and Co. London: Sold by all Booksellers in Town and Country.

## OUTLINES OF HISTORY.

New School-Books.  
By THOMAS KEIGHTLEY.  
12mo. 6s. cloth; 6s. 6d. bound.

II. History of Rome. 2 vols. 12s.

III. Grecian and Roman Antiquities. 2 vols. 12s.

IV. Fall of the Roman Empire. By M. De Sismondi. 2 vols. 12s.

V. Chronology of History. By Sir H. Nicolas. 6s.

VI. History of France. By E. E. Crowe. 3 vols. 18s.

VII. History of Scotland. By Sir W. Scott. 2 vols. 12s.

VIII. Arithmetic. By the Rev. Dr. Lardner. 6s.

IX. Mechanics. By Capt. Kater and Dr. Lardner. 6s.

X. Hydrostatics. By Dr. Lardner. 6s.

XI. Optics. By Sir D. Brewster. 6s.

XII. Astronomy. By Sir John Herschel. 6s. London: Longman and Co.; and Taylor and Co.

Lindley Murray's Elementary Works.

New editions, with the Author's last Corrections.

**ENGLISH GRAMMAR**, comprehending the Principles and Rules of the Language, illustrated by appropriate Exercises, and a Key to the Exercises. 2 vols. 8vo. 21s. boards.

English Grammar. 12mo. 4s. bound.

Abridgement of the English Grammar. 1s. bound.

English Exercises, adapted to the English Grammar. 2s. 6d. bound.

Key to the English Exercises. 2s. 6d. bound.

The Exercises and Key in 1 vol. 4s. 6d. bound.

Introduction to the English Reader; or, a Selection of Prose and Poetry, &c. 3s. bound.

English Reader; or Pieces in Prose and Poetry, from the best Writers. 4s. 6d. bound.

Sequel to the English Reader; or, elegant Selections in Prose and Poetry. 4s. 6d. bound.

Introduction au Lecteur Français; ou, Recueil des Pièces choisies, avec l'Explication des Idiotismes et des Phrases difficiles.

Lecteur Français; ou, Recueil des Pièces, en Prose et en Vers, tirées des Meilleurs Ecrivains, pour servir à perfectionner dans la Lecture. 5s. bound.

English Spelling-Book, with Reading Lessons, adapted for Children. 1s. 6d. bound.

First Book for Children. 6d. sewed.

London: Longman, Rees, Orme, and Co.; and Darton and Harvey. York: Wilson and Son.

Of whom may be had,

Life of Lindley Murray, by Himself. 8vo. 9s.

Grammatical Questions, adapted to Murray's Grammar. By C. Bradley, A.M. 2s. 6d. bound.

First Lessons in English Grammar; designed as an Introduction to Murray's Grammar Abridged. 6d.

In 12mo. 1s. 6d. bound, a corrected edition of the

**SCHOLAR'S SPELLING ASSISTANT;**

wherein the words are arranged on an improved plan; calculated to familiarise the Art of Spelling and Pronunciation, to remove Difficulties, and to facilitate general Improvement.

By THOMAS KEIGHTLEY, of Ilford.

By the same Author,

English Vocabulary, in which the Words are arranged indiscriminately; designed as a Sequel to the above. New edition, corrected. 2s. bound.

New Orthographical Assistant; or, English Exercise Book, on an improved plan; for the more speedy instruction of the Young in Spelling, &c. 2d edition, 2s. bound.

London: Longman and Co.; and Whittaker and Co.

Howard's (N.) Greek and Latin Works.

**INTRODUCTORY LATIN EXERCISES**, 2s. 6d.

Latin Exercises Extended. 3s. 6d.

Key to ditto. 2s. 6d.

Latin and English Vocabulary. 1s. 6d.

Latin Phrases, from the best Authors. 1s. 6d.

English and Greek Vocabulary. 3s.

Introductory Greek Exercises to those of Nelson, Dunbar, and others. 12mo. 5s. 6d. bound.

London: Longman, Rees, Orme, and Co.

## NEW WORKS

Just published by Richard Bentley, New Burlington Street,  
 Publisher in Ordinary to His Majesty.  
 In 3 vols. 8vo. with numerous Portraits.  
**SIR WILLIAM WRAXALL'S**  
 POSTHUMOUS MEMOIRS OF HIS OWN TIME.  
 Now first published.

II.  
Excursions in Switzerland.

By J. Fenimore Cooper, Esq.  
 Author of "The Pilot," "The Spy," &c.  
 In 2 vols. post 8vo.

III.  
**Recollections of an Artillery Officer:**  
 Or, Scenes and Adventures in Ireland, America, Flanders,  
 and France.  
 By Benson Earle Hill, Esq. In 2 vols. post 8vo.

IV.  
 2d edition, revised and corrected, in 3 vols. small 8vo.  
 with Portrait of the Author.  
**A Pilgrimage to the Holy Land, &c.**  
 By A. De Lamartine.

V.  
 2d edition, with new Preface, &c. In 2 vols. 8vo. with  
 Fourteen characteristic Illustrations.  
**Paris and the Parisians in 1835.**  
 By Frances Trollope,  
 Author of "Domestic Manners of the Americans," &c.

VI.  
 2d edition, revised, with Additions, in 2 vols. 8vo.  
 with Portrait.  
**Memoirs of Lieut-General Sir Thomas  
 Picton, G.C.B.**  
 Including his Correspondence,  
 From the Originals in the possession of the Family, &c.  
 By H. B. Robinson, Esq.

VII.  
 In Four vols. 8vo. handsomely bound, price 30s. (or in 26 Num-  
 bers, at One Shilling each), embellished with vignettes of 24  
 Portraits, Views, &c.

**Bourrienne's celebrated Memoirs of the  
 Emperor Napoleon.**  
 To which are now first added—A History of the Hundred Days,  
 of the Battle of Waterloo, of Napoleon's Exile and Death at St.  
 Helena; with Anecdotes and Illustrative Notes, from the most  
 authentic sources; many hitherto unpublished.

Also, just ready,  
 In 2 vols. post 8vo. with Portrait of the Author, &c.  
**Adventures during a Journey Overland  
 to India.**  
 By way of Egypt, Syria, and the Holy Land.  
 By Major Skinner,  
 Author of "Excursions in India," &c.

The following *New Works of Fiction*, by distinguished Authors,  
 are published by  
 Richard Bentley, New Burlington Street,  
 (Publisher in Ordinary to His Majesty).  
*New Work, edited by Capt. MARRYAT, R.N.*

In 3 vols. post 8vo. with Nine characteristic Illustrations,  
**RATTLIN the REEFER.**  
 Edited by Capt. MARRYAT, R.N. C.B.  
 Author of "Peter Simple," &c.

II.  
**Berkeley Castle;**  
 A Historical Romance.  
 By the Hon. Granville Berkeley, M.P. 3 vols. post 8vo.

III.  
 In 3 vols. post 8vo. with 15 characteristic Illustrations,  
**The Life and Adventures of Jonathan  
 Jefferson Whitlaw;**  
 Or, Scenes on the Mississippi.  
 By Frances Trollope,  
 Author of "Domestic Manners of the Americans," &c.

IV.  
 2d edition, with Illustrations by George Cruikshank,  
**Ben Brace;**  
 The Last of Nelson's Agamemnon.  
 By Captain Chamier, R.N.  
 Author of "The Life of a Sailor," &c. 3 vols. post 8vo.

V.  
**Captain Blake of the Rifles;**  
 Or, My Life.  
 By the Author of "Stories of Waterloo." 3 vols. post 8vo.

Also, just ready,  
 In 3 vols. post 8vo. with Nine characteristic Illustrations,  
**Bilberry Thurland.**  
 By Charles Hooton, Esq.

**SIR WALTER SCOTT'S HISTORY OF SCOTLAND.**  
 For the Use of Schools.  
 In 2 thick vols. with a coloured Map, price 10s. bound and  
 lettered.

**THE HISTORY OF SCOTLAND;**  
 from the earliest Period to the Close of the Rebellion,  
 1745-6; contained in "Tales of a Grandfather."  
 By Sir WALTER SCOTT, Bart.  
 Robert Cadell, Edinburgh; Whitaker and Co. London; and all  
 Booksellers.

(The usual allowance to Schools.)  
 The view of the History of Scotland, contributed by Sir  
 Walter Scott to "Lardner's Cyclopaedia," is incomplete, inas-  
 much as it closes with the year 1603, therefore does not embrace  
 the troubles consequent on the Civil War,—the Restoration,—  
 the period of the Covenanters,—the Revolution, 1688,—Union of the  
 Kingdoms,—nor the Rebellions of 1715 and 1745.

F. cap 8vo. 5s. 6d.  
**A POPULAR ACCOUNT OF THE PUBLIC  
 AND PRIVATE LIFE OF THE ANCIENT GREEKS;**  
 attended chiefly for the Use of Young Persons.  
 Translated from the German of HEINRICH HASE.  
 John Murray, Albemarle Street.

Ninth edition, thoroughly revised, augmented, and corrected,  
 in the course of several Journeys made by the Author in  
 person, with an entirely new Map, post 8vo. stoutly bound, 15s.  
**MRS. STARKE'S TRAVELS in**  
 EUROPE, for the Use of Travellers on the Continent,  
 and complete Guide for Italy and Sicily.

Also, just published, in a pocket volume, post 8vo.  
**A Hand-Book for Travellers on the Conti-**  
 nent; being a Guide through Holland, Belgium, Northern Ger-  
 many, and along the Rhine from Holland to Switzerland.  
 John Murray, Albemarle Street.

New School-Books, Greek and Latin.  
**PRAXIS on the LATIN PREPO-**  
 SITIONS; being an Attempt to illustrate their Origin,  
 Signification, &c.

By SAMUEL BUTLER, D.D.  
 Lord Bishop of Lichfield and Coventry, late Head Master of  
 Shrewsbury School.  
 8vo. new edition, 6s. 6d. boards.  
**Delectus Sententiarum Græcarum, ad Usum**  
 Titulum Accommodatus, cum Notulis, et Lexico. On the Plan  
 of Valpy's Latin Delectus. New edition, 4s. bound.

**Greek Exercises, with a comprehensive Syn-**  
 tax. By the Rev. W. Neilson, D.D. 8vo. 5s. boards.  
 Key to the same, 3s. boards.

**Latin Prosody made Easy.** By John Carey,  
 LL.D. New edition, enlarged, 12mo. 7s. boards.

**Terminationes et Exempla Declinationum**  
 et Conjugationum, itemque Propria quæ Maribus, Quæ Genus,  
 et Axi in Presenti. Englished and explained for the Use of  
 Young Grammarians. By C. Hoole, M.A. Revised by T. Sand-  
 son. 1s. 6d. bound.

**Exercises to the Accidence and Grammar;**  
 or, an Exemplification of the Moods and Tenses, and the Rules of  
 Construction. By W. Turner, M.A. New edition, 3s. bound.  
**Progressive Exercises, adapted to the Eton**  
 Accidence. By the Rev. J. Winfield. 6th edition, 2s. 6d. bd.  
 London: Longman, Rees, Orme, and Co.

New editions of School-Books of Established Merit.  
**ENGLISH SPELLING-BOOK;**  
 containing a progressive Series of easy Lessons, with  
 a variety of Engravings; the whole intended to furnish an im-  
 proved introductory Book to the First Elements of English.  
 By W. MAYOR, LL.D. 1s. 6d. bound.

**Reading Exercises for Schools;** being a Sequel  
 to Mayor's Spelling, and an Introduction to the Class-Book. By  
 the Rev. Dr. Blair. 2s. bound.

**The Class-Book; or, Three Hundred and**  
 Sixty-five Reading Lessons; combining the Elements of Know-  
 ledge with a greater Number of Reading Exercises (from the  
 best Authors) than any other similar Work: every Lesson teach-  
 ing some principle of Science, or some important Truth. By the  
 Rev. Dr. Blair. 5s. bound.

**Mayor's Classical English Poetry;** consisting  
 of from Three to Four Hundred of the best short Pieces in the  
 Language, and some original Pieces. With a Preface, indicating  
 the several Species of Poetry, and the best Modes of Recitation.  
 5s. 6d. bound.

**Mayor's British Nepos, consisting of Select**  
 Lives of Illustrious Britons, distinguished for their Virtues, Ta-  
 lents, &c., interspersed with Practical Reflections; written for  
 the Young, on the principle—that example is more powerful than  
 precept. 5s. bound.

**Mayor's Selection of the Lives of Plutarch,**  
 abridged; containing some of the most illustrious Characters of  
 Antiquity. 5s. 6d. bound.

**Mayor's Elements of Natural History;**  
 founded on the Linnean Arrangement of Animals; with popu-  
 lar Descriptions, in the manner of Goldsmith and Buffon.  
 With Fifty Engravings, 7s. 6d. boards.

**Mayor's Universal Stenography; or, a Com-**  
 plete and Practical System of Short-Hand. 6s. boards.

**Sermons for Schools;** containing one for  
 every Sunday in the Year, and also for Christmas-Day, Good-  
 Friday, &c.; adapted for Young Persons. By the Rev. S. Bar-  
 row. 7s. bound.

London: Longman, Rees, Orme, and Co.  
 The Rhine, Switzerland, &c.  
 In 2 vols. post 8vo. 3s. in cloth.

**SLIGHT REMINISCENCES OF THE**  
 RHINE, SWITZERLAND, and a CORNER OF ITALY.  
 "Vivacity, variety, a felicitous command of descriptive lan-  
 guage; a power of painting by a well-chosen epithet, and of vi-  
 vely illustrating by a pointed allusion; an ever-living interest in  
 the passing scene—are among the attractive qualities which give  
 this work a high place among agreeable specimens of light read-  
 ing."—*Edinburgh Review*.  
 London: Longman, Rees, Orme, and Co. Paternoster Row;  
 and J. Rodwell, New Bond Street.

In 2 vols. post 8vo. price 3s. with numerous Woodcuts,  
 from original Designs.

**THE GOSSIP'S WEEK.**  
 "These are two very delightful volumes. The woodcuts  
 which adorn the work have as much grace and poetry as the tales  
 they illustrate. Our 'Gossip's Week' is one of the most charm-  
 ing we have past for a long, a very long while."—*Literary Gazette*,  
 July 9, 1836.

By the same Author.  
**Slight Reminiscences of the Rhine, &c.**  
 3 vols. post 8vo. 3s.

London: Longman and Co. Paternoster Row; and J. Rodwell,  
 New Bond Street.

Miss Aikin's Poetry, &c.  
**POETRY for CHILDREN;** consisting of  
 Selections of easy and interesting Pieces from the best  
 Poets, interspersed with original Pieces, to be committed to Mem-  
 ory.  
 By MISS AIKIN.  
 New edition, 2s. half-bound.

**English Lesson-Book, for the Junior Classes.**  
 By Miss Aikin.  
 New edition, 2s. 6d. half-bound.

**Moral Biography; or, Lives of Exemplary Men.**  
 For the Instruction of Youth. By Dr. Aikin. 2s. 6d. half-bd.

**Select Works of the British Poets,**  
 From Johnson to Beattie, with Biographical and Critical Prefaces.  
 By Dr. Aikin. 8vo. 12s. in cloth, with gilt edges, 30s.  
 London: Longman, Rees, Orme, Brown, Green, and Longman.

In 8vo. new edition, improved, 6s. half-bound,  
**ELEMENTS OF PRACTICAL BOOK-**  
**KEEPING,** by Single and Double Entry, according to  
 present Practice. With Practical Exercises, and an Explanation  
 of Commercial Terms.  
 By JAMES MORRISON.

To correspond with the above,  
**Morrison's Four Sets of Blank Books, ruled.**  
 By the same Author.

**Concise System of Commercial Arithmetic,**  
 Adapted to Modern Practice, designed as a Text-Book  
 for Schools. New edition, 4s. 6d. bound.

**Key to the above, price 6s. bound.**  
 London: Longman, Rees, Orme, Brown, Green, and Longman.

In 18mo. new edition, greatly augmented, 2s. 6d. in cloth,  
**STUDENT'S MANUAL; an Etymological**  
 and Explanatory Vocabulary of Words derived from the  
 Greek.  
 By R. H. BLACK, LL.D.

By the same Author,  
**Etymological and Explanatory Dictionary of**  
 Words derived from the Latin. New edition, 5s. 6d. cloth.  
 London: Longman, Rees, Orme, Brown, Green, and Longman.

Hot's (Rev. W. J.) School-Books.  
**NEW PANTHEON; or, an Introduction**  
 to the Mythology of the Ancients, and the Oriental and  
 Northern Mythology, in Question and Answer. With Plates,  
 5s. 6d. bound.

**Introduction to the Study of Chronology and**  
 Ancient History, in Question and Answer. New edition, 4s.  
 bound.  
 London: Longman, Rees, Orme, and Co.

In 12mo. 3s. bound,  
**SYSTEM OF PRACTICAL ARITHME-**  
**TIC,** applicable to the present state of Trade and Money  
 Transactions.

By the Rev. J. JOYCE.  
 New edition, corrected and improved, by  
 SAMUEL MAYNARD.  
**Key to the above, with a System of Mental**  
 Arithmetic, &c. New edition, 3s. bound.

**Familiar Introduction to the Arts and Sci-**  
 ences. By the Rev. J. Joyce. Plates and Cuts. 5th edition, 6s.  
 boards.

**Elements of Land Surveying, in all its**  
 Branches; including Practical Geometry, Trigonometry, Land  
 Measuring by various Instruments, Mapping, &c. By A. Crocker.  
 With Plates and Cuts, new edition, 5s. bound.  
 London: Longman, Rees, Orme, and Co.

4s. 6d. boards,  
**A CONCISE ANATOMICAL**  
 DESCRIPTION OF THE ARTERIES OF THE HUMAN  
 BODY; together with full Directions for cutting down upon and  
 securing the several Arterial Trunks. For the Use of Students  
 in Anatomy.

By P. BENNETT LUCAN.  
 Member of the Royal College of Surgeons, London; Lecturer  
 upon Anatomy and Physiology, &c.  
 London: Longman, Rees, Orme, and Co.

In 18mo. new edition, 4s. 6d. bound,  
**GEOGRAPHY for YOUTH;** adapted to  
 the different Classes of Learners.

By the late Rev. J. HARTLEY.  
 Revised by his Son.

**Hartley's Outlines of Geography.**  
 The First Course for Children. New edition, corrected, 9d.  
 Abridgement of Universal History.  
 With appropriate Questions. By the Rev. H. I. Knapp, A.M.

New edition, with considerable Additions, 5s. bound.  
**Introduction to the Geography of the**  
 New Testament.

By Lant Carpenter, LL.D. With Maps, new edition, 5s. boards.

London: Longman, Rees, Orme, Brown, Green, and Longman.

Religious Doubt,  
 2d edition, revised, 18mo. 5s.

**A TREATISE ON THE NATURE and**  
 CAUSES OF DOUBT in RELIGIOUS QUESTIONS  
 (having an especial reference to Christianity); with an Appen-  
 dix on some common Difficulties, Lists of Books, &c. &c.

"We go along fully with him, and we think that in a short  
 compass he has compressed some very valuable and important  
 instruction."—*Gentleman's Magazine*.

"The candid, amiable, modest, and benevolent spirit which  
 pervades it, can scarcely fail to make a favourable impression."—  
*Edinburgh Review*.

"We commend the book to the attention of those who have  
 much contact with minds at once intelligent and audacious."—  
*Athenæum*.

London: Longman, Rees, Orme, and Co.

Just published, price 3s. bound in cloth, illustrated by numerous Engravings on Wood,

# THE TRAINING SYSTEM,

Adopted in the Model Schools of the Glasgow Educational Society; a Manual for Infant and Juvenile Schools, which includes a System of Moral Training, suited to the condition of large towns.

By DAVID STOW, Esq.

One of the Secretaries of the Glasgow Educational Society.

"This manual should be in the hands of all who take an interest in infant training."—*Evangelical Magazine*.

W. R. McPhun, Glasgow. N. H. Cotes, 139 Cheapside, London.

## THE INQUISITOR.

In 1 vol. post 8vo.  
"O never like blind hamper will I woo in rhyme:  
Taffeta phrases, sibilic terms precise,  
Three-plied hyperboles, spruce affectation,  
Figures pedantic—these summer flies,  
I do forswear them."—*Lord's Labour Lost*.  
Printed for John Macrone, St. James's Square.

## CAIUS MARIUS, the Plebeian Consul; a Historical Tragedy.

By THOMAS DOUBLEDAY, Esq.

Printed for John Macrone, St. James's Square.

## THE OAKLEIGH SHOOTING CODE;

comprising 220 Chapters of information relative to shooting Grouse, Black Game, Partridges, Pheasants, Woodcocks, Snipes, and Hares.

With numerous Explanatory and other Notes.  
James Ridgway and Sons, 109 Piccadilly; and all Booksellers.

## THE SCHOOL-BOY; a Poem.

By THOMAS MAUDE, M.A.

"The 'School-Boy' is a poem partly descriptive, partly reflective, in which the author calls up the scenes, characters, thoughts, and incidents, that were familiar to him when a scholar at the grammar-school of Ovingham, a village on the banks of the Tyne, and a student at the more distinguished foundation of Durham. The sentiments and images are natural and pleasing, and the versification smooth."—*Spectator*, 1836.

"It is replete with the best feelings, expressed in very harmonious metre. It is divided into two parts, the country and the town schools, both of which are treated with that mild enthusiasm that is so to us pleasing. The frequent allusion of the author to the members of his family, and to his personal friends, is very graceful, and gives a stamp and a locality to his poem which we greatly admire."—*Metropolitan Magazine*, Feb. 1836.

"The piece is divided into two parts: the first describes the school (of Ovingham) and the scene about it, the associations of boyhood, incidents of the school-days, the fair, rustic weddings, vacations, and sports; the second takes wider range, and brings us to a larger school at Durham, where maturer thoughts are suggested, the beginnings of study, first impressions of life, classical enthusiasm, an election, the Abbey and its cloistered retreats, early ambition, and those dawning hopes that spring up in the season when, passing from childhood into manhood, we part from those innocent pleasures which we hardly know how to enjoy until they are passed away. We have read this poem with unalloyed pleasure. It reflects the feelings natural to the subject, and carries on the action of the season it describes with truth and pathos. The verse is very unaffected, and often recalls the melodious flow of Cowper and Thomson."—*Atlas*, Feb. 14, 1836.

"This is a very graceful poem, full of those touches of quiet and unambitious beauty which, even in this age of pretence, are the best passports to the heart of the reader whose taste has not been debauched by the tawdry and meretricious efforts of certain modern versifiers. Mr. Maude is a scholar, and a man of taste as well as a poet."—*United Service Gazette*, Feb. 20.

"Evidently the production of a writer of cultivated mind and elegant fancy."—*Sun*, Feb.

"The 'School-Boy' has merit enough to make it acceptable under any circumstances. It contains much of what some writer prettily calls the music of memory and feeling."—*Athenaeum*, March 12.

"This is a poem indeed full of the fresh breathings of tenderness, fondest, purest recollections, from a mind of high culture, an imagination of fine compass, and one whose taste for the nobler beauties of the muse cannot be questioned. We must not forestall the reader's pleasure and profit, nor mar the power of the 'School-Boy,' by any prosaic account of its parts."—*Monthly Review*, April 1836.

"These sketches of school-day scenes are given with much of the natural ardour and juvenescence so characteristic of the morning of life, and which take such a charm over its sunny landscapes in the imagination of the boy, and the memory of the man."—*Morning Post*, April.

"We are much pleased with the amiable feeling and pure and beautiful tone of the composition. We must be gratified with this national compliment. Mr. Maude was bred so near the border, that his imagination has become somewhat Scottish."

"This, we may be, an extent of skill enjoyed by few Englishmen, save the lake poets, as they are called."—*Edinburgh Magazine*, May 1836.

"It is written in a style familiar, yet by no means vulgar; the sentiments are natural and pure; the author's descriptions such as the mind dwells upon with satisfaction and delight: it is, in fact, fresh with the morning dew of life."—*Gentleman's Magazine*, June 1836.

London: Longman, Rees, Orme, and Co.; and to be had by order of every Bookseller in Town and Country.

## A COMPLETE LATIN-ENGLISH DICTIONARY;

compiled from the best sources, chiefly German, and adapted to the Use of Colleges and Schools.

By the Rev. J. E. RIDDLE, M.A.

The compiler of this Dictionary is the Translator and Editor of Scheller's large Latin Lexicon, which has recently appeared in its Latin-English form, from the Oxford University Press. It has been his object to produce a correct, complete, and systematic Dictionary of the Latin language, precisely adapted to the wants and use of Colleges and Schools—a work which, up to this time, English literature did not possess.

\* \* \* The English-Latin will form a separate volume.  
London: Longman, Rees, Orme, and Co. Paternoster Row; and John Murray, Albemarle Street.

## SECRET STATE PAPERS.

A Collection of Secret State Papers, Documents, and Correspondence, Historical, Diplomatic, and Commercial.

No. XXVII. published this day, contains, among other papers of extraordinary interest, Proceedings of Prince Metternich for suppressing "The Portofino"; Observations on the Third Instrument of the Greek Loan, Rupture of the Alliance, and Appeal to the House of Commons—Official Correspondence between the Courts of St. Petersburg and Vienna—Russian Despatches Remarks on the Secret Mission of Count Novosiloff to this Country.

London: F. Shoberl, Jun. 4, Leicester Street, Leicester Square; Cunningham, Dublin; Bell and Bradfute, Edinburgh; and sold by all Booksellers.

## THE BOOK OF TABLE-TALK, VOL. II.

Forming part of the Library of Anecdote and Table-Talk. I have anecdotes. I fancy mankind may come, in time, to write all apothecaries, except in narrative; grow weary of preparation, and connexion, and illustration, and all those arts by which a big book is made. If a man is to wait till he weaves anecdotes into a system, may be long in getting them, and get but few in comparison of what we might get."—*Dr. Johnson* (Boswell's Tour).

Vol. I. was published on the 1st of June, Price 6s. London: Charles Knight and Co. 22 Ludgate-Street.

## BLACKWOOD'S EDINBURGH MAGAZINE, No. CCL. For August.

I. The Old Man of the Sea. Past and Present—III. Passages from the Diary of a late Physician. Chapter 17. The Merchant's Clerk—IV. The National Gallery—V. Ethics of Politics—VI. The British School of Architecture—VII. Extracts from the Journals of an Alpine Traveller—VIII. The Metaphysician. No. 3.—IX. Translations from the Greek Anthology. By William Hay—X. The Anglo-Norman Trouvères of the twelfth and thirteenth centuries. "Le Roman du Roi." For Malster Vase.

W. Blackwood and Sons, Edinburgh; and T. Cadell, Strand, London.

## THE VISIONARY.

By Lady EMMELINE STUART WORTLEY.

Exhibits decided and sustained symptoms of deep and steady meditation, of extended sympathy with the anxieties and sorrows of various modes of life; and, above all, of a high-toned and heroic cast of thought."—*Pines*.

"It is full of freshness and feeling."—*Literary Gazette*.

"It unfolds the utmost workings of a highly gifted mind."—*Observer*.

London and Co.

## TREATISE ON THE PHYSIOLOGY AND DISEASES OF THE EAR,

containing the most approved Modes of Treatment, accompanied with Plates of the Organs of Sensation, exhibiting the Distribution of the Nerve; the great Sympathetic Nerve, shewing its connexion with the Organs of Hearing and Sight; and a variety of improved Acoustic Instruments. Illustrated with nearly One Hundred interesting Cases.

By J. H. CURTIS, Esq. Auditor to the King.  
London: Longman and Co.

## ON DEFORMITIES OF THE CHEST.

By WILLIAM GUTHRIE, Consulting Surgeon to the London Lying-in Hospital; late Surgeon to the General Dispensary; Fellow of the Royal Medical-Chirurgical Society; Member of the Hunterian Society; and Corresponding Member of the Medical-Chirurgical Society of Berlin.

By the same Author.  
In the press, and speedily will be published,  
On Disease of the Hip-Joint.

Thomas Hurst, 65 St. Paul's Churchyard.

## SYRIA, the HOLY LAND, ASIA MINOR, &c., ILLUSTRATED;

containing Views of Adana; Beit-el-ma, near Antioch, supposed site of Daphne; St. Jean d'Acre; and the River Barrada, the Ancient Pharpar.

R. Southey, Esq.—"A more interesting or more beautiful work of its kind you have never seen forth."—*Athenaeum*, June 22d, 1836.

Sir Robert Peel—"A very beautiful series of views in Syria and the Holy Land; they reflect great credit on the state of art in this country."

Also,  
Containing Six Engravings, Price 2s. Part IV. of Landscape-Historical Illustrations of Scotland and Scotland; drawn by J. M. W. Turner, R.A., &c. &c.; and Comic Illustrations by George Cruikshank.

London: Fisher, Son, and Co.

PETER PARLEY'S TALES ABOUT GREAT BRITAIN. In an elegant Volume, 12mo. printed by Whittingham, and embellished with One Hundred and Thirty Engravings on Wood, price 7s. 6d. in Ornamental Boards, or 12s. in Turkey Morocco.

PETER PARLEY'S TALES about ENGLAND, IRELAND, SCOTLAND, and WALES, written in a Popular Style, and embracing Interesting Personal Adventure, which affords both Amusement and Instruction.

London: Printed for Thomas Tegg and Son, Wholesale Booksellers, Chancery; T. T. and H. Tegg, Dublin; R. Griffin and Co., Glasgow; also, James and Samuel Tegg, Sydney and Hobart Town.

## JOURNAL OF A RESIDENCE IN NORWAY,

during the Years 1834, 1835, and 1836; made with a View to inquire into the Rural and Political Economy of that Country, and the Condition of its Inhabitants.

By SAMUEL LAING, Esq.  
London: Longman, Rees, Orme, and Co.

## A MANUAL OF ROMAN ANTIQUITIES FOR SCHOOLS.

In 1 vol. 12mo. price 6s. 6d. in cloth boards, illustrated with 30 Wood Engravings.

A MANUAL OF ROMAN ANTIQUITIES, to which is appended a series of Questions (upwards of 1200 in number), not constructed upon the self-answering principle, but in such a manner as will demand a reasonable amount of reflection on the part of the Pupil.

By THOMAS SWINBURNE CARR, One of the Classical Masters of the School.

\* \* \* Granting, then, the importance of this branch of classical study, it must be a subject of regret to the intelligent teacher, that he has not hitherto had an opportunity of placing the study of Roman Antiquities within the reach of the middle classes of schools, and the classes more immediately above them.

Printed for T. Cadell; Longman and Co.; J. G. and F. Rivington; J. Hooker; Baldwin and Cradock; Tegg and Son; Hamilton and Co.; J. Duncan; Cowie and Co.; Whitaker and Co.; Simpson and Co.; Houston and Son; J. Parker, Oxford; Bell and Bradfute, and Stirling and Kenney, Edinburgh.

## TALES IN ITALIAN.

For Young Ladies and Schools; being Passatempi Narrati, ossia scelti di Novelle e Storie Picaresche.

"A charming little work for the young student, in a language now so much a part of education."—*Concise Journal*.

N. Hailes, 168 Piccadilly; and all Booksellers.

## TWENTY-SIX VILLAGE SERMONS.

By the Rev. EDWARD BERNES, M.A. Archbishop of Berks.

Printed for J. G. and F. Rivington, St. Paul's Churchyard, and Waterloo Place, Pall Mall.

## FAMILY READINGS from the GOSPEL OF ST. JOHN;

adapted also to the Use of Teachers in Sunday Schools.

By the Rev. JAMES SLADE, M.A. Vicar of Bolton, and Prebendary of Chester.

Printed for J. G. and F. Rivington, St. Paul's Churchyard, and Waterloo Place, Pall Mall.

LONDON: Published every Saturday, by WILLIAM ARMIGER SCRIPPS, of Number 13 South Molton Street, in the Parish of Saint George, Hanover Square, and County of Middlesex, at the LITERARY & GAZETTE OFFICE, Number 7 Wellington Street, Waterloo Bridge, Strand.—Agent for Paris, G. W. B. Reynolds, Librairie des Etrangers, 55 Rue Neuve, St. Augustin.

Printed by JAMES MOYLES, of Number 11 Brook Green, Ham-mersmith, in the County aforesaid, Printer, at his Printing Office, Number 38 Castle Street, Leicester Square, in the aforesaid County.